

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Principal: SIR A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

LENT HALF-TERM begins Thursday, February 17. Entrance  
Examination, Monday, February 14, at 3.

FORTNIGHTLY CONCERTS, Saturdays, February 5 and 19, at 8.

CHAMBER CONCERT, at Queen's Hall, February 23, at 3.

PAREPA ROSA SCHOLARSHIP, for Female Vocalists, THAI-

BERG SCHOLARSHIP, for Female Pianists, SIERNDALÉ

BENNETT SCHOLARSHIP (Male) for Competition, in any branch

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An Examination of persons engaged in the TRAINING OF

CHILDREN'S VOICES is held annually in September and during

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Prospectus, Entrance Forms, and all further information of—

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Hon. Sec.: CHARLES MORLEY, Esq.

The EASTER HALF-TERM will commence on Monday,

February 14.

The Examination for ASSOCIATESHIP (A.R.C.M.) will take

place in April next. Last day for entering is March 2.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

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The next F.R.C.O. Examination begins on July 11.

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## SYMPHONY CONCERTS

CONDUCTOR—MR. HENRY J. WOOD.

SATURDAY, FEBRUARY 12, AT 3.

MINUET in D, for Strings .. .. . Mozart

WOTAN'S SPEAR AND THE SLEEPING BRYNHILDA (*Siegfried*) Wagner

CONCERTO No. 5, in E flat (the "Emperor"), for Pianoforte

and Orchestra .. .. . Beethoven

SYMPHONY in F .. .. . Goetz

NEW ROMANCE in C, for Strings .. .. . Sibelius

(*First performance in England.*)

CONCERTO No. 1, in G minor, for Pianoforte and Orchestra Mendelssohn

SOLO PIANOFORTE—HERR EMIL SAUER.

SATURDAY, FEBRUARY 26, AT 3.

NOCTURNE .. .. . "Fêtes" .. .. . Debussy

SYMPHONIC POEM No. 1 .. "Vysehrad" .. .. . Smetana

KATHARINE'S ARIA (*Taming of the Shrew*) .. .. . Goetz

RONDINO in E flat, for Wind Instruments .. .. . Beethoven

MINUET in D, from Divertimento No. 17 .. .. . Mozart

CONCERTO in A minor, for Violoncello and Orchestra .. .. . Schumann

SYMPHONY No. 3, in C minor, for Orchestra, Organ, and

Two Pianofortes .. .. . Saint-Saëns

Grand Organ .. Mr. FREDERICK B. KIDDLE.

Pianofortes .. Mr. HENRY SKENE.

Songs with ORCHESTRA .. .. . Mr. UDA WALDROP.

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The following CANDIDATES have passed:—

## IN HARMONY.

AS A TEACHER.—Charles Elvin Skillings.

EXAMINERS.—Messrs. F. Corder, A. J. Greenish and Sir A. C. Mackenzie.

## IN SINGING.

AS TEACHERS.—John Leslie Kenny, Hannah Rachel Pugsley, Mary Thorp Robson, Alexander Souter, Eleanor Stansfield, Frederick Lewis Thompson, Catherine Agnes Ward.

AS PERFORMERS.—Ruby Gwendolyn Appleton, Kathleen Armstrong, Sarah A. Birch, Elsie Margaret Blott, Mabel Kate Bonser, Charles Davis Brooks, Dora Gertrude Brown, Rosie Jenny Budd, Winifred Carter, Edith M. Cosgrove, Winifred Cawker Davies, Amy Durant, Constance Foljambe, Winifred Alice Gaubert, Edward S. Goy, Louisa Eva Guthrie, Margaret (Daisy) Ritchie Hay, Edith Hill, Mabel Jones, Hilda Langhorne, Samuel Lansdale, Hilda Kathleen Marchand, Muriel Annie Michell, Abraham Robert Mutter, Gladys Newbould, Gertrude Evelyn Newson, Frances Ann Pearson, Arthur William Hoare Poole, Alice May Roberts, Stella Robbins, Amelia Grace Gordon Roesler, Isabella Steel Rushforth, Verdon Sansam, Jennie Scott, Ethel Mary Wilkes, Helen Edith Wilson.

EXAMINERS.—Messrs. Edward Iles, Alberto Randegger, Arthur Thompson and Fred. Walker.

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EXAMINERS.—Messrs. G. F. Huntley, Henry W. Richards, Reginald Steggall and Sir George C. Martin.

## ORCHESTRAL INSTRUMENTS.

## VIOLIN PLAYING.

AS PERFORMERS AND TEACHERS.—Herbert John Brine, Phyllis A. Norman Parker, Margaret Steed.

AS TEACHERS.—Hilda M. Baxter, Aubrey Cecil Ford, Gertrude Fuller, Vera Godson, Albert Herrmann Hill, Nina Manly, Olive Milne, Monica Orr, Mary Beveridge Pent, Grace Edith Powell, Jessie Edith Snow, Elsie Werry, Beatrice Elliott Whittingham, Agnes Marjorie Whyte.

AS PERFORMERS.—Hilda Rose Blum, Leonard Albert Connabeer.

## VIOLA PLAYING.

AS A TEACHER.—William Leonard Richer.

## HARP PLAYING.

AS A PERFORMER AND TEACHER.—Mary O'Neill.

AS A PERFORMER.—Hilda Rachel Mary King.

(For continuation, see next column.)

ROYAL ACADEMY OF MUSIC.  
METROPOLITAN EXAMINATION.

## ORCHESTRAL INSTRUMENTS—continued.

## BASSOON PLAYING.

AS A PERFORMER AND TEACHER.—George Albert Herniman.

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EXAMINATION IN VOICE CULTURE AND CLASS-SINGING  
FOR BOYS AND GIRLS, CHRISTMAS, 1909.

The following CANDIDATES have Passed:—

R. Thompson Edwards (with honours), Hilda Moore (with honours), Rose Butler, Florence C. Cottingham, Robert Bernard Elliott, Theodora Mary Fagan, Mary Wharton Parkinson, Frederick Ravenhill, Winifred Margaret Saril, Arthur Skinner, Gerald William Watson, Arthur Ernest Whiteley, Henry Cruse Willmot.

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AS A PERFORMER AND TEACHER.—Mary O'Neill.

AS A PERFORMER.—Hilda Rachel Mary King.

(For continuation, see next column.)

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METROPOLITAN EXAMINATION.

## ORCHESTRAL INSTRUMENTS—continued.

## BASOON PLAYING.

AS A PERFORMER AND TEACHER.—George Albert Herniman.

EXAMINERS.—Messrs. Josef Bláha, F. Corder, Edwin F. James, Alfred Kastner, W. Frye Parker and Hans Wessely.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1910.

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BY ERNEST NEWMAN.

One could wish that the first book on César Franck to appear in England had been written by an Englishman, if only as an indication that Franck's music was already well known in this country; but as that, unfortunately, is not yet the case, it is well to have the work of propaganda done by any competent writer, and of M. Vincent d'Indy's unusual competence in this matter there cannot be the least doubt. Himself a pupil of Franck, an accomplished musician sympathetic to most that is good in modern music and yet with his roots firmly embedded in the past, a thinker and a not inconsiderable man of letters, he is on the whole the writer most fitted to speak with authority on César Franck and his music. His own temperament, in which austerity occasionally becomes tartness, does indeed obtrude itself disadvantageously here and there; but on the whole the book is admirably sane and sound. Mrs. Newmarch has of course done the work of translation excellently, and has made the volume more useful to English readers by a preface in which she discusses the progress of musical taste in France during the 19th century, and gives an interesting *résumé* of the career of M. d'Indy himself.

It was quite in keeping with the irony of things that the greatest French musician of the second half of the last century should not have been a Frenchman. History is full of these little strokes of humour. The greatest Frenchman of modern times—Napoleon—was an Italian. The greatest modern German musician—Beethoven—was half a Dutchman. Germany gets the credit, not only for Liszt, who was a Hungarian, for Gluck, who was a Bohemian, and for Haydn, who was a Croat, but for four of the greatest living conductors—Richter (a Hungarian), Nikisch (a Hungarian), Mahler (a Bohemian Jew) and Weingartner (a Dalmatian), César Franck was a Belgian, born at Liège in 1822, in the Walloon country, which, as M. d'Indy says, is 'peculiarly French, not only in sentiment and language but also in its external aspect,' and at the same time 'German in its customs and surroundings.' It is not too fanciful to trace to this complex heredity and environment, as M. d'Indy does, the main qualities of Franck's eclectic nature, that made him 'the creator of a symphonic art that was exceedingly French in its balance and precision, while at the same time it

rested upon the solid basis of Beethoven's art, itself the outcome of still earlier musical traditions.' The Franck family settled finally in France in 1846, and César in time became a naturalised French citizen. For nearly half-a-century he lived a laborious life in Paris as a comparatively humble teacher of music, chiefly the organ and composition. The leading French musicians of the time, especially those holding official positions, were insensately jealous of him and unkind to him. M. d'Indy's explanation seems the right one—that they knew him to be their superior in every way, and dreaded him accordingly. The teaching at the Conservatoire appears to have been strangely incompetent in many respects, and we can imagine that when Franck became professor of the organ there, in 1872, some of his colleagues were made to look rather small. One anecdote told by M. d'Indy will suffice to show the intellectual and musical calibre of some of the prominent Parisian musicians of that day. When Franck's Symphony was given in 1889 by the Société des Concerts du Conservatoire, M. d'Indy asked one of the authorities—'a professor at the Conservatoire and a kind of *factotum* on the committee'—what he thought of it. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see, your Franck's music may be whatever you please, but it will never be a symphony!' There could hardly be much communion of soul between Franck and a man like this; and when Franck's abilities and the natural loveliness of his nature drew to him most of the best of the younger musicians in Paris, he seems to have been disliked even beyond the normal limits of hatred permissible in Conservatoires and Academies and other places where men are engaged in teaching the humanising art of music. When he gave a private performance of the then unknown 'Beatitudes' at his house, and invited the Minister of Fine Arts, the critics, and the Conservatoire professors, thinking—good, simple man—that all these disinterested seekers after truth would be anxious to hear a new and beautiful work, most of them found they had engagements elsewhere, while the one or two critics who turned up 'fled in a few minutes.' When he died, in November, 1890, 'no official deputation from the Ministry or the Department of Fine Arts accompanied the body to its last resting-place. Even the Conservatoire, which reckoned him among its professors, neglected to send a representative to the funeral of this organist whose lofty views of art had always seemed dangerous to the peace of this official institution. The director, Ambroise Thomas, who had all his life been given to pouring forth platitudes on less worthy tombs, quickly took to his bed when he heard that a member of Franck's family had come to invite him to the funeral. Other important professors followed suit, and were conveniently taken ill, in order to avoid compromising themselves.' It seems incredible that such rancour should have been

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What he has done, in the first place, is to raise immensely the standard of French instrumental music. France, until recently, has not been rich in this kind of art, and the fact that there is still, I believe, no commodious concert hall in Paris, as distinguished from theatres or opera houses, is very significant. Expert observers like M. Romain Rolland date a distinct renaissance of French music from 1870. For a time it lay under the Wagnerian influence, the most vital reaction against which came first from César Franck and

afterwards from Debussy. It is perhaps the very individuality of Franck that has stood in the way of a general German appreciation of him, for our good friends in Germany have got into a sad habit of thinking that great music means simply German music. Most of them have not yet grasped the elementary fact that music may talk French, or English, and still talk sensibly and profoundly. They are inclined to be a trifle condescending to music that has a non-Teutonic idiom. M. Rolland gives an instance. In an article on ‘Musique française et musique allemande,’ he tells us of a recent festival of French and German music held in Strasburg, at which he was greatly hurt by the apathy of good German musicians towards the best modern French art. That of César Franck was received coolly, but the audience waxed enthusiastic over a superficial work of Charpentier, and Richard Strauss graciously confessed to M. Rolland that he found it charming, ‘real music of Montmartre.’ M. Rolland rightly waxes indignant at the patronising impertinence of this attitude, with its implied theory that the French are only good enough to supply the world with piquant, sparkling trivialities, while it is to the Germans we must look for profounder things. There is a ‘French spirit’ that means gaiety, lightness, and glitter; there is also a ‘French spirit’—the spirit of the great serious poets and thinkers and dreamers of France—that means more than this, that means earnest emotion, and intellectual lucidity, and incomparable grace of style. And of all this César Franck is perhaps the best modern representative in music. He is modern, yet not Wagnerian; a consummate technician, yet no mechanical product of the schools; a man of deep feeling, but of a type of feeling that is wholly characteristic of himself and his race, owing nothing to the Teutonic tradition. He is indeed one of the heirs of Bach and Beethoven, but in no sense an imitator of either of them. He has thus been able to give French music an impetus it sorely needed; and wherever we look into the changed conditions of Parisian musical life—at the newer schools of composers, at the larger and more intelligent public for serious instrumental music, or at the excellent work done by the *Schola cantorum*—we find either his influence at work or some other influence that has grown out of that.

(To be continued.)

## MUSINGS IN A LIBRARY.

### I.

I am no antiquary; indeed old things rather repel than attract me; but it interests me to spend my rare intervals of leisure in that oddest of odd places, a musical library. Few people have ever had the run of this place; few would be able to find it even if they knew where to look for it. It is a sort of den, or vault, contrived in the heart of a large building and having no walls but the gigantic

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bookcases which comprise it. In these cases are copies of what must surely be nearly all the musical compositions and works on music printed before the year 1800. There are very few that have appeared since that time, because these are modern and therefore valueless, not to say despicable. There are also tons and tons of wonderful volumes containing manuscript copies of madrigals, motets, and other vocal works of the 17th century, done in the days when printed scores were unattainable. It amuses me, I say, to dip at random into one of these cases and bring out a volume of music, the existence of which I never suspected, the composer of which has been forgotten this many a long year, and to endeavour to find out who he was, what he did, and why he did it. Some of the results of these gropings I propose to lay before the readers of the *Musical Times* with the earnest assurance that I intend writing on the level of the man in the street, and not as a learned person—a character to which I have no claim.

Well, I was idly wondering to myself one day why it was that I had never, since my student days, attempted to write a String Quartet—for I must tell you, with a blush, that I dabble in composition now and then. Diving into one of the mighty cases of my library (I call it mine, though as a matter of fact it owns me, rather than I it), I drew forth a portly volume, one of a set of four, indexed on the inside as follows:

QUARTETTES (*sic*).

3	by Pleyel, Op. 67.
6	" 25.
3	" 23.
3	" 35.
3	" 17.
6	M. Viotti, Op. 1.
6	Boccherini ...
6	Cirri, Op. 13.
6	P. Vachon ...
6	" Op. 5.
9	Hofmeister, Op. 9.
3	Pugnani.
3	Martinelli.
3	Krommer.
3	Romberg.
6	Stamitz.

Another similar set of volumes adjoining declared itself to contain 73 more quartets, by equally obscure persons and mostly in sets of 6. I was somewhat staggered, especially by the fact that such people as Cirri and Vachon (unknown to Grove) should be able to get quartets finely engraved—aye, on copper plates—while we unworthy moderns dared not contemplate such an act. They must have been very good stuff, surely! Presently I found that Grove had a word or two about Stamitz. He was the scion of a very musical stock and, besides these quartets, published—actually published—(it does not say at whose expense) many sets of six out of his *seventy* symphonies! And it was the merest chance that I had not died without ever hearing of him. This

must be seen to: let us take his sixth Quartet (it ought to be better than his first) and see what we can make of it. Accordingly I got a sheet of paper, and wrote out in a short score the four parts of about half the first movement. It begins thus:



I only give a portion of the lower parts; the reader can supply the remainder with little difficulty. Well, is this anything but rather inferior Haydn? I skimmed through the other five quartets—the first violin parts—and although there was all that piquant diversity of note-values that makes Haydn's music so much brighter than that of Mozart, there was not a subject, not a phrase, that had any individuality. After this I tried several of the other unknowns with exactly the same result. Pleyel, as everybody knows, was a pupil of Haydn, and although he was said to have shown some individuality at first—which has escaped my search—the majority of his works are mere pallid reflections of his master.

Now it is very easy for the superficial mind to dismiss this matter as unimportant and to say, 'Great men always have their imitators; the works of the great men endure; those of their satellites are forgotten.' There is more in it than this. Stamitz and Pleyel were highly esteemed in their day, as is proved by their quartets achieving the costly dignity of print. I feel that the men themselves were earnest artists enough—a man hardly writes 70 symphonies without having something in him—but they were educated under a false and pernicious system which has proved fatal to all but artists of the most powerful calibre. This system, not yet swept away, was in full vigour when I was a student. Its doctrine was, in effect, that the student was to cultivate a blind, uncritical reverence for the great masters of the past and to 'form a correct style' (so they put it) by endeavouring to imitate them. At the same time it was impressed upon him that this imitation was a vain task, for he could never, never hope to rival, much less to surpass his models. Above all he was taught that art, literature, morals—the progress of

bookcases which comprise it. In these cases are copies of what must surely be nearly all the musical compositions and works on music printed before the year 1800. There are very few that have appeared since that time, because these are modern and therefore valueless, not to say despicable. There are also tons and tons of wonderful volumes containing manuscript copies of madrigals, motets, and other vocal works of the 17th century, done in the days when printed scores were unattainable. It amuses me, I say, to dip at random into one of these cases and bring out a volume of music, the existence of which I never suspected, the composer of which has been forgotten this many a long year, and to endeavour to find out who he was, what he did, and why he did it. Some of the results of these gropings I propose to lay before the readers of the *Musical Times* with the earnest assurance that I intend writing on the level of the man in the street, and not as a learned person—a character to which I have no claim.

Well, I was idly wondering to myself one day why it was that I had never, since my student days, attempted to write a String Quartet—for I must tell you, with a blush, that I dabble in composition now and then. Diving into one of the mighty cases of my library (I call it mine, though as a matter of fact it owns me, rather than I it), I drew forth a portly volume, one of a set of four, indexed on the inside as follows:

QUARTETTES (*sic*).

3	by Pleyel, Op. 67.
6	" 25.
3	" 23.
3	" 35.
3	" 17.
6	M. Viotti, Op. 1.
6	Boccherini ...
6	Cirri, Op. 13.
6	P. Vachon ...
6	" Op. 5.
9	Hofmeister, Op. 9.
3	Pugnani.
3	Martinelli.
3	Krommer.
3	Romberg.
6	Stamitz.

Another similar set of volumes adjoining declared itself to contain 73 more quartets, by equally obscure persons and mostly in sets of 6. I was somewhat staggered, especially by the fact that such people as Cirri and Vachon (unknown to Grove) should be able to get quartets finely engraved—aye, on copper plates—while we unworthy moderns dared not contemplate such an act. They must have been very good stuff, surely! Presently I found that Grove had a word or two about Stamitz. He was the scion of a very musical stock and, besides these quartets, published—actually published—(it does not say at whose expense) many sets of six out of his *seventy* symphonies! And it was the merest chance that I had not died without ever hearing of him. This

must be seen to: let us take his sixth Quartet (it ought to be better than his first) and see what we can make of it. Accordingly I got a sheet of paper, and wrote out in a short score the four parts of about half the first movement. It begins thus:



I only give a portion of the lower parts; the reader can supply the remainder with little difficulty. Well, is this anything but rather inferior Haydn? I skimmed through the other five quartets—the first violin parts—and although there was all that piquant diversity of note-values that makes Haydn's music so much brighter than that of Mozart, there was not a subject, not a phrase, that had any individuality. After this I tried several of the other unknowns with exactly the same result. Pleyel, as everybody knows, was a pupil of Haydn, and although he was said to have shown some individuality at first—which has escaped my search—the majority of his works are mere pallid reflections of his master.

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the world in fact—has always followed a dwindling course, like this :

This, which we call 'the classical tradition,' would, if pushed to its logical conclusion, hold that Palestrina was a greater composer than Mozart, and Orlando di Lasso than Beethoven, but such absurdities were evaded by another cardinal doctrine, namely, that all the great were equally great (like the saints), and standards of relative merit could apply only to the living, or the recently dead.

I believe that artists who have accepted this tradition, and looked upon individuality as a thing to be shunned rather than cultivated, have thereby sold their birthright for a mess of pottage. They have followed the line of least resistance (a pretty mixture of metaphor!), and have sought immediate repute by producing work which was in the prevailing fashion. Whether it be madrigals or string quartets, or the shop-ballads of to-day, the man who does this may achieve his object and win temporary fame (and a penny or two), but when he is as dead as his model his work will be much deader; for it is written that the Pantheon shall not include any but original statues.

Another point struck me in looking up the lives of Stamitz, Pleyel, and Co. There lived—from 1809 to 1876—an English musician whose artistic career was very similar to theirs. If you were to read a memoir of Thomas Mudie, you would be naturally loth to believe that a second-rate Englishman could compare with a second-rate Austrian or German, yet the fact remains that his symphonies, though very Haydnesque, are distinctly more engaging than those of Pleyel. But not a note of Mudie's mountain of music—not so much as a song—has survived him, nor does it deserve to have done so. Some hundreds of his MSS. (there was no print for him!) are stowed away in corners of this library in dusty packages, which even I have scarce the courage to open, while his foreign rivals stand in rows of rotting calf-bound volumes, with delusive pride, upon the sagging shelves of the bookcases.

These reflections all crowding upon my mind seemed to explain quite clearly to me—I do not know if they do to you—both why I have never written a string quartet and why Stamitz and the rest used always to write them in half-dozens. When a man simply fills up a form he can go on doing it, with slight variations, all his life. There was a painter whom I knew, who painted nothing else but boats on a canal. He finished a hundred pictures every year and always sold them off by auction, without frames, for what they would fetch. I saw one of his canvases once nailed over a broken window. I would think it as much a crime as murder to prostitute my talent like that. Whether anybody wants our music or not doesn't matter in the least. The composer has to spend nearly the whole of his life learning his craft, and each experiment that he puts forth must be an

attempt to improve upon what his predecessors have done, or it is nothing.

Now the art of the string quartet has gone on from Haydn, Mozart and Beethoven, to Brahms, Dvorák and Tanéïeff, and unless I feel that I can write a finer quartet than Tanéïeff I have no business to meddle with the matter. I have no wish to have my compositions respectfully embalmed\* after my death, and put into fat volumes that nobody will ever open. Think of it! One hundred and fifty different string quartets by eighteen different forgotten composers. And these works, each of four movements complete in all its parts, and beautifully printed, will never be heard, but stand like tombstones to the memory of their authors. Memory! Mocking word! Not even an Algernon Ashton walks through this graveyard and writes to the papers about the way these tombstones are neglected. Yet how melancholy to think that all the fine brain-work expended on the manufacture of these things could not save them from the fate of the mere shop-ballad! Yet there is comfort, too, for me in that thought. Farewell, *imitatores, servum pecus!*

## THE ORGAN ACCOMPANIMENT OF CHURCH MUSIC.

BY WALTER G. ALCOCK.

The organ owes, if not its birth, at least its early development to sacred surroundings, and is still considered a necessary adjunct to the music of the English Church. It is, therefore, well to bear this in mind when discussing its use as a means of accompaniment. Until the early part of the last century, the instrument simply duplicated the vocal parts, except in solos, which naturally, with their figured bass, gave the organist scope for his invention. But the progress made in secular instrumental music, though for long without effect upon that of the Church, gradually influenced the accompaniments both of Services and Anthems, and the advance made in this respect may be appreciated by comparing the organ part of earlier works with, e.g., Wesley's 'Wilderness' or Stanford's recent setting of the Magnificat in G. Yet this development has led to abuses in accompaniment, intensified by the modern discoveries in variety of tone and complex mechanism, leading to the employment of organs out of all proportion to the needs of actual Service Music. The organ recital of modern times, with its orchestral transcriptions, has also much to answer for, though these, in their place and at suitable times, may be considered legitimate enough.

It will of course be said that had the early composers possessed our instruments they would have elaborated their accompaniments; but even had they done so, we should still be the poorer for the loss of the pure vocal writing which made

\* More likely to be cremated.—ED., M. T.

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It is in turning to the Psalms and Hymns that we come nearer to the weak point of some modern organists. They may be brilliant soloists, and in every way estimable in their wish and intention to maintain the high tone of the musical part of the service, but the very freedom possible in such accompaniments is a real peril to more than a few.

The organ-loft has been the nursery of so much which, if sincere, is inartistic, and for that very reason deep-rooted, that we have everything to gain if we desire to become and remain worthy of our high profession. The fantastic ideas sometimes entertained in regard to the Psalms also give one food for reflection. The use of the 32-ft. reed in the 'Venite' would hardly be thought necessary or justified by its effect. Yet that has been done, and equalled by the use of the full Swell throughout a complete psalm. Both these performances were quite intentional, and no doubt sincere. The difficulty seems to be for an organist to keep his hands off the keys, or his feet off the pedals, even for a verse. The constant use of the 16-ft. bass becomes wearisome, and fails in its effect when it is wanted. Also, it must be borne in mind that the upper part of the pedal-board should be used in preference to the lower, except when a massive effect is required, as in the Gloria to the Psalms, or other similar cases. Let it also be remembered that rather than imitate as realistically as possible all that passes before our notice, we should

endeavour only to suggest; and there are many occasions when silence is even better than sound.

The Hymn-tune, that retrograde movement from the grand old chorale, or voice of the multitude—the People's Song—is worthy of attention, though it has deteriorated so often into a part-song. It is yet possible for the organist to secure even for this a manly and dignified rendering, though sentimentality is too often its chief characteristic. There are occasions when, of course, nothing can be done. There exists a hymn book in which the tune of 'Home, sweet home' is set to the words of 'I could not do without Thee'! In hymn accompaniment all extravagant and undue marks of expression should be avoided. Such maltreatment as playing the treble part on the Great Tromba, with the left hand on the full Swell, while the left foot is pumping out the bass *staccato* on the 16-ft. open, and the right foot securely lashed to the Swell pedal, should be numbered among the things that unfortunately have been.

How many give a thought to the playing of the two chords constituting an Amen? There is a well-known case of an organist who instructed his deputy 'never to forget the "coaxing-note" for the Amens!' Can it be considered artistic or even necessary to put down the top note of the first chord of an Amen before the remainder? Can we wonder that the Church organist is not always considered an artist?

Let us remember that we have the power of impressing men for good, and the privilege of supporting earnest worshippers in their praise and prayer.

In the accompaniment to the Creed and the Lord's Prayer, it may no doubt be an ingenious and clever thing to introduce parts of the 'Siegfried Idyll,' and this has actually been done. But is it fitting to introduce such ideas, though associated with music so lovely, at such solemn and important moments? Rather let the harmonies be few and simple, enough to support the voices without distracting the attention from the real meaning of the words. The dominant thought should not be 'How can I astonish everybody in some entirely new way?'

The question of Voluntaries may perhaps be touched upon here, and there is no doubt some difficulty in selecting music which may prepare the minds of the congregation for the Service which follows. One too often hears a perfunctory and thoughtless performance, which, if it has any effect at all, distracts the listener. To those who have the ability to extemporise, it may be an opportunity to reflect what we may hope to be a devotional frame of mind. In other cases, there are many movements of fitting character which may be used. There is also in course of preparation by Messrs. Novello a series of Introductory Voluntaries by various composers, each lasting about one minute, which should prove acceptable and useful. The out-going Voluntary is of scarcely less importance. Nothing can be more disturbing, after a solemn and devotional service, with possibly a sermon



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which brings one face to face with the realities of life and death, than to hear from the organ a light-hearted and irresponsible Voluntary. We have heard Handel's chorus, 'O, the pleasure of the plains,' on such an occasion: no doubt a fine chorus, but, then and there, entirely inappropriate.

In conclusion, it may be said that the organist should always bear in mind the end towards which he is working. By all means let the organ develop, becoming more and more responsive to the calls made upon it, either from tonal or technical

considerations; but when used as an accompaniment to Church music, it must still jealously guard the Church's traditions. So long as our Church instruments include their full complement of real 'organ' stops, of non-imitative character, just so long may we hope to maintain the dignity and beauty of the music of the Sanctuary; then the congregation would feel that Church music is something separate and apart, and that while within the hallowed precincts they leave the world and its cares elsewhere.

## HOW A TRUMPET IS MADE.

By D. J. BLAICKLEY.

### II.—THE NATURAL TRUMPET AND HORN.

(Continued from p. 16.)

As examples of the short, straight trumpet, the ancient Roman tuba and the modern coach-horn may be named. Considerations of the rigidity of the tube and the convenience of handling limit the length of such instruments to about four feet, and a consequent easy compass limited upwards by the sixth harmonic. If we would increase the compass, the necessary extra length must be disposed of by some manner of bending, and in the lituus, the Roman cavalry trumpet, the form given was that of the letter J, the bell end being turned upwards. Other instruments used in the Roman armies were, in quality, rather of the bugle and horn type than of the trumpet, and were bent into large curves.

Assuming that we have a short trumpet on which the fourth and fifth harmonics, or  $c''$  and  $c'''$ , can be sounded, and that we wish to obtain the  $d$

between these, the addition of tubing sufficient in length to lower the pitch an octave will give the desired result. By this alteration, while all the original notes remain (but, relatively to the fundamental, an octave higher), new notes are introduced intermediate in pitch between each of the original notes on the short trumpet. In the following table is shown how the fourth and fifth notes of the short trumpet are replaced by the eighth and tenth on the altered instrument, or, in general, that certain notes are common to both, and that the ninth note is the required  $d''$ . It may be at once stated that the eleventh and thirteenth notes do not strictly agree with any notes in the diatonic scale, and that the seventh and fourteenth are slightly flat for B flat. Some considerations arising from these facts will be dwelt upon later.

#### NATURAL SCALE OF THE TRUMPET.

NATURAL SCALE OF THE TRUMPET																		
Harmonic series on 4-foot trumpet	1	2	3	4	5	6	7	8	9									
	C	c	c'	c''	c'''	d	d'	d''	d'''	e	e'	e''	e'''	f	f'	f''	f'''	g
Harmonic series on 8-foot trumpet	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

The upward limit of compass is indefinite, depending chiefly upon the ability of the player, and on long trumpets the pedal or fundamental note is practically impossible; even the second harmonic is seldom used.

The short straight horn, thus increased in length and bent into a convenient form for handling, has become the typical natural or simple trumpet, which has been subjected to no material change for several hundred years. For a long time its use, apart from military purposes, was reserved for kings and nobles, and trumpeters were the aristocracy of wind-instrument players. Town bands were not allowed to employ either trumpeters or kettle-drummers, and the first recorded departure from this is a grant to the town of Augsburg by the Emperor Sigismund in 1426, of the privilege of keeping town trumpeters, for which the town paid a good sum to the imperial exchequer.

The important position held by the trumpet in former times in Court bands may be judged

from the records of those maintained by our own sovereigns. King Edward III. had five trumpeters in a band of nineteen musicians, King Henry VIII. fourteen trumpeters in a band of forty-two, and Queen Elizabeth no less than sixteen trumpeters, out of a similar total of forty-two performers.

As in former days trumpets were always pitched in  $D^{\sharp}$ , and yet the part-music written for them comprised a range of three octaves, it must be explained that the difficulty of the compass was met by making the instruments on which the upper parts were played, of smaller bore. Such an instrument with small bore, and small, shallow-cupped mouthpiece, was known as the clarino or clareta, as distinguished from the *trumba*, or trumpet proper. The illustrations given on p. 83 show the contrast between an elementary type, and the standard model of trumpet as it has existed for three or four centuries.

which brings one face to face with the realities of life and death, than to hear from the organ a light-hearted and irresponsible Voluntary. We have heard Handel's chorus, 'O, the pleasure of the plains,' on such an occasion: no doubt a fine chorus, but, then and there, entirely inappropriate.

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considerations; but when used as an accompaniment to Church music, it must still jealously guard the Church's traditions. So long as our Church instruments include their full complement of real 'organ' stops, of non-imitative character, just so long may we hope to maintain the dignity and beauty of the music of the Sanctuary; then the congregation would feel that Church music is something separate and apart, and that while within the hallowed precincts they leave the world and its cares elsewhere.

## HOW A TRUMPET IS MADE.

By D. J. BLAICKLEY.

### II.—THE NATURAL TRUMPET AND HORN.

(Continued from p. 16.)

As examples of the short, straight trumpet, the ancient Roman tuba and the modern coach-horn may be named. Considerations of the rigidity of the tube and the convenience of handling limit the length of such instruments to about four feet, and a consequent easy compass limited upwards by the sixth harmonic. If we would increase the compass, the necessary extra length must be disposed of by some manner of bending, and in the lituus, the Roman cavalry trumpet, the form given was that of the letter J, the bell end being turned upwards. Other instruments used in the Roman armies were, in quality, rather of the bugle and horn type than of the trumpet, and were bent into large curves.

Assuming that we have a short trumpet on which the fourth and fifth harmonics, or  $c''$  and  $c'''$ , can be sounded, and that we wish to obtain the  $d$

between these, the addition of tubing sufficient in length to lower the pitch an octave will give the desired result. By this alteration, while all the original notes remain (but, relatively to the fundamental, an octave higher), new notes are introduced intermediate in pitch between each of the original notes on the short trumpet. In the following table is shown how the fourth and fifth notes of the short trumpet are replaced by the eighth and tenth on the altered instrument, or, in general, that certain notes are common to both, and that the ninth note is the required  $d''$ . It may be at once stated that the eleventh and thirteenth notes do not strictly agree with any notes in the diatonic scale, and that the seventh and fourteenth are slightly flat for B flat. Some considerations arising from these facts will be dwelt upon later.

#### NATURAL SCALE OF THE TRUMPET.

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Harmonic series on 4-foot trumpet	1	2	3	4	5	6	7	8	9									
	C	c	c'	c''	c'''	d	d'	d''	d'''	e	e'	e''	e'''	f	f'	f''	f'''	g
Harmonic series on 8-foot trumpet	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

The upward limit of compass is indefinite, depending chiefly upon the ability of the player, and on long trumpets the pedal or fundamental note is practically impossible; even the second harmonic is seldom used.

The short straight horn, thus increased in length and bent into a convenient form for handling, has become the typical natural or simple trumpet, which has been subjected to no material change for several hundred years. For a long time its use, apart from military purposes, was reserved for kings and nobles, and trumpeters were the aristocracy of wind-instrument players. Town bands were not allowed to employ either trumpeters or kettle-drummers, and the first recorded departure from this is a grant to the town of Augsburg by the Emperor Sigismund in 1426, of the privilege of keeping town trumpeters, for which the town paid a good sum to the imperial exchequer.

The important position held by the trumpet in former times in Court bands may be judged

from the records of those maintained by our own sovereigns. King Edward III. had five trumpeters in a band of nineteen musicians, King Henry VIII. fourteen trumpeters in a band of forty-two, and Queen Elizabeth no less than sixteen trumpeters, out of a similar total of forty-two performers.

As in former days trumpets were always pitched in  $D^{\sharp}$ , and yet the part-music written for them comprised a range of three octaves, it must be explained that the difficulty of the compass was met by making the instruments on which the upper parts were played, of smaller bore. Such an instrument with small bore, and small, shallow-cupped mouthpiece, was known as the clarino or clareta, as distinguished from the *trumba*, or trumpet proper. The illustrations given on p. 83 show the contrast between an elementary type, and the standard model of trumpet as it has existed for three or four centuries.



African war-horn or trumpet, of ivory, in the possession of Messrs. Boosey & Co. This instrument may be regarded as an example of a natural horn, and the type from which all our trumpets and horns have sprung. The mouth-hole is at the side, in the position marked (a). (See reference to natural horns and tusks on p. 14 of January number.)



Copper trumpet with mounts in silver, handsomely embossed. The following inscription appears in raised letters on the bell-rim: 'Augustine Dudley 1651. Londini. Fecit.' This instrument, now in the possession of Mr. Alfred H. Littleton, is reputed to have been found on the field of the Battle of Worcester. The mouthpiece is missing.

For the lowest part, an instrument of rather larger bore was used, and the whole family comprised the compass here shown:

#### COMPASS OF THE TRUMPET.



The following two short extracts from Kappey's 'History of Military Music' show the manner of writing for trumpets in four parts, with kettle-drums:

#### FLOURISH FOR TRUMPETS.



#### GRAND TRUMPETER MARCH.

AUFZUG, FEIERLICH (MARCH, SOLEMN).





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In orchestral compositions the trumpet has held its place since the time of Monteverde, and it is remarkable that some of the old trumpet parts were carried upwards to a degree that is now never attempted. The following passage for trumpets in D natural occurs in J. S. Bach's 'Christmas Cantata':



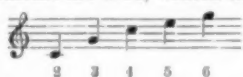
in which the 'top C,' sounding D, is the sixteenth harmonic, and even higher notes were written by this master.

Although D was the generally recognized key or pitch of the trumpet, we find that Prætorius (*Syntagma*, 1618) shows a crook, or additional bent tube, to lower the pitch to C. In the middle of the 18th century the general use of crooks was introduced, and F became a customary key for the trumpet, with crooks to lower the pitch through the different keys to B flat and even to A natural. If crooks—other than the crook to lower the D trumpet to C—were known in Handel's time, he did not use them, as his trumpet parts are always for instruments in D or C. His method of writing was to show the actual pitch of the notes as sounded, but the more usual plan is to write for the trumpet as a 'transposing' instrument, that is, its pitch note, or 'doh,' is almost always treated as C, the fourth natural harmonic being written as middle C. The exception to this rule is in the use of the modern high-pitched trumpets in B flat and A, for which instruments middle C represents the second harmonic.

It has been stated that certain notes, especially the eleventh and thirteenth harmonics, are not in agreement with any notes in the diatonic scale. In the hands of good players, the pitch of the notes can be modified by the lips, but other means have been attempted without having recourse to keys or valves. In 1780 a trumpet was introduced by Michael Wögel having the bell curved round sufficiently to allow of the introduction of the hand, by which means the inaccuracy of intonation of these upper notes could be corrected and other notes introduced. The true trumpet quality was, however, so greatly impaired that the invention was in use for only a short time.

Our attention may now be turned to a brief consideration of instruments of the horn class—that is, instruments chiefly conical in form, being without the large proportion of cylindrical tubing which is the main factor in giving to the trumpet its brilliant, characteristic tone.

Of these, the various small hunting and coach-horns may be dismissed as being without musical value. The army bugle, however, is worthy of notice, as it is from it that many of our modern brass instruments have sprung. It was formerly pitched in C, with a crook for B $\flat$ , but is now made in B $\flat$  without crook. For military calls, notes from the second to the sixth harmonic are used, written thus:



but a few higher notes are practicable.

The French horn, which in some ways may be considered the most important brass instrument in the orchestra, is generally regarded as the connecting link between the 'wood-wind' and the 'brass,' for its tone blends well with the flutes and reed instruments. Its quality is mellow and plaintive when *piano* or *mezzo-forte*, but in *forte* passages it can give tones suggestive of anguish and even despair. This valuable instrument has been evolved from the Waldhorn or Cor de chasse used by the mediæval foresters and huntsmen, and, as now known, has a widely expanding bell, small tubing, chiefly conical, and a mouthpiece with a deep, funnel-shaped cup about five-eighths of an inch in diameter at the rim.

In the sequence of tones the French horn follows the law of natural harmonics as explained in the description of the trumpet, and indeed this is the fundamental principle which must be understood in its application to every brass instrument. The horn, however, is relatively an octave lower than the trumpet: the length which determines the horn as being in B flat alto is the same as that of a trumpet in B flat basso, and the horn in F (its most usual pitch), with its twelve feet of tubing, is twice the length of the trumpet in F. Hence the common chord as written in C for the fourth, fifth, sixth, and eighth harmonics sounds thus:



For convenience of handling, the instrument is coiled in such a manner that, when firmly held in the left hand, the right hand can rest in the bell-mouth. The object of this, so far as the natural horn is concerned, is that by the greater or less closing of the bell-mouth, semi-tones and even whole tones can be introduced between the natural harmonics. This manipulation is known as 'hand-stopping,' and although the modern valve-systems have lessened its importance, it has afforded a valuable means of increasing the capabilities of the horn. For further details the reader may consult a lecture by the writer on 'The French horn,' published in the 'Proceedings of the Musical Association' for 1908-1909 (thirty-fifth Session).

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The degree of Doctor of Music, *honoris causa*, was conferred upon Mr. W. H. Hadow by the University of Oxford during last term, on his leaving for Newcastle. The Vice-Chancellor (Dr. Warren) presided at the meeting in the Sheldonian Theatre, and Mr. Hadow was presented for the degree by the Professor of Music, Sir Walter Parratt, in a eulogistic Latin speech. Every Oxford musician who could be spared from duty was present. Mr. Hadow was entertained at lunch the same day by the members of the Musical Club, when he was presented with a complete set of Bach's works. The Professor of Music presided, and warmly praised Mr. Hadow's work during his many years' stay in Oxford.

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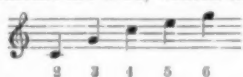
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Brahms conducted his 'Academic overture.' On this occasion, Bülow and Strauss played the kettledrums, &c., but as they were unable to count the silent bars they were continually lost. One cannot resist the feeling that the effect of the wrong entries may have suggested much to at least one of the players.

Dr. James Lyon, of Liverpool, issued an unusual Christmas card to his friends. We are glad to be able, with his consent, to reproduce it. Whether the fact that the music can be read either way up conveys any suggestion as to the effect of Christmas festivities, Dr. Lyon does not say. The construction of the piece is certainly ingenious.

#### CHRISTMAS GREETINGS.

1909. JAMES LYON.

Hark! Christmas bells are ringing wild-ly, Come and let us

our redemption brings. Let us worship and a - dore.

sing the praise of Him who in a man - ger low - ly

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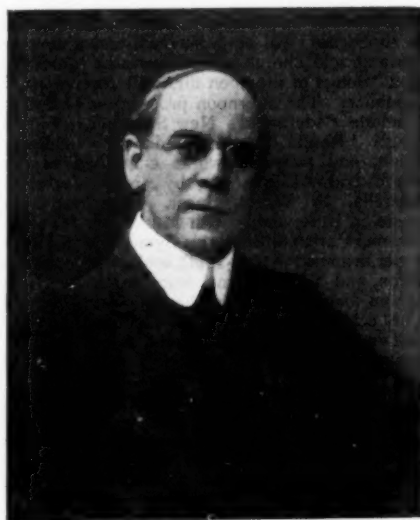
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Mr. Benjamin Burrows (private tuition) has passed the University of London Intermediate Examination in Music, and Mr. John David McClure (Trinity College of Music) has passed the examination for the degree of Doctor of Music. The examiners were Dr. J. C. Bridge and Dr. P. C. Buck.

#### DR. EDWARD HAROLD DAVIES ON MUSIC IN AUSTRALIA.

Dr. Edward Harold Davies, of Adelaide, who is spending a short vacation in England, is the elder brother of Dr. Walford Davies. He was born in Oswestry on July 18, 1867, and went to Adelaide, Australia, in 1886. He returned to England in 1890, and during his stay of several months passed the examination for the associateship of the Royal College of Organists. On his return to Australia he graduated as a Bachelor of Music at the University of Adelaide, the examiners for the exercise being Sir Frederick Bridge and the late Sir Herbert Oakeley. He paid a second visit to England in 1900, and three years later he passed the Mus. Doc. degree examination at the University of Adelaide, Sir Hubert Parry being the examiner for the exercise. His was the first Doctorate of Music conferred by an Australian University. Dr. Davies is the founder and present conductor of the Adelaide Bach Society, to the work of which reference is made below.

Dr. Davies discourses fluently and optimistically of the condition of music in Australia. Questioned as



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to the taste and capacity of the people generally, he states that visiting artists declare that they get in the various towns audiences as discriminating and intelligent as they do anywhere else on their travels. There can be no doubt that the Australians, as a nation, are temperamentally disposed to music. Although there is not a large leisured class in the community able to devote attention to the art, the number of students in proportion to the population is very great, and good teachers are numerous. The climate is especially favourable for singers. Australia has already contributed materially to old-world art, in that she was the birthplace of Melba and Ada Crossley, and in course of time bids fair to rival Italy as a land of song.

Two Universities have established Chairs of Music. Professor J. Matthew Ennis, Mus. Doc. London (1894), has the chair at Adelaide, and Professor Franklin Peterson, Mus. Bac. Oxon., has that at Melbourne. The University of Sydney provides no chair. This is



Brahms conducted his 'Academic overture.' On this occasion, Bülow and Strauss played the kettledrums, &c., but as they were unable to count the silent bars they were continually lost. One cannot resist the feeling that the effect of the wrong entries may have suggested much to at least one of the players.

Dr. James Lyon, of Liverpool, issued an unusual Christmas card to his friends. We are glad to be able, with his consent, to reproduce it. Whether the fact that the music can be read either way up conveys any suggestion as to the effect of Christmas festivities, Dr. Lyon does not say. The construction of the piece is certainly ingenious.

#### CHRISTMAS GREETINGS.

1909. JAMES LYON.

Hark! Christmas bells are ringing wild-ly, Come and let us

our redemption brings. Let us worship and a - dore.

sing the praise of Him who in a man - ger low - ly

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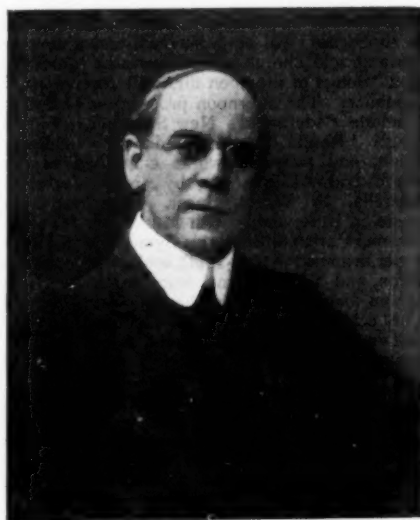
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The existence of established Chairs of Music is proving a factor in the advance of the art, and in this connection interest is lent to recent discussion upon the expediency of Australians depending upon the examinations held by the Associated Board (London). Although the value of an imprimatur from so highly esteemed a body is appreciated, it is now felt that the Commonwealth itself can furnish competent expert examiners. A scheme for the conduct of music examinations under the ægis of the Federated Universities of Australia and New Zealand has so far taken shape as to ensure joint action between Melbourne and Adelaide, which two Universities are already in co-operation in the conduct of examinations of a very high standard.

In the large towns the taste for the practice of music finds its vent in the formation of choral and orchestral Societies. At Sydney the Philharmonic Society, formerly under Signor Roberto Haron (whose work was fully described in the *Musical Times* of August, 1908), and now successfully conducted by Mr. Joseph Bradley, late of the Glasgow Choral Union, is one of the most prominent of several good musical organizations. In Melbourne, under the direction of Mr. Marshall Hall, orchestral performances have contributed largely to musical education, and the Philharmonic Society, under Mr. G. Peake, has distinguished itself notably by performances of Elgar's 'Apostles' and 'The Kingdom.' In Adelaide the Society under the direction of Mr. C. J. Stevens (who was formerly associated with the Birmingham Musical Festival), has during the last twenty years done excellent service in publicly performing the standard oratorios.

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The 'Dream of Gerontius' was performed last October twice in three days. The preparation was extraordinarily painstaking, and the production was an unqualified success. The audience showed intense appreciation, and there were numerous requests for a third performance. There is no permanent orchestra in Adelaide, but there are many excellent performers on orchestral instruments at the theatres and elsewhere. These were gathered together and separately rehearsed for the great event. As recorded in our December, 1909, issue, no fewer than 150 rehearsals (sectional and united) were held. On the whole, excellent results were attained by rather more detailed attention than is usually devoted to the orchestral sections.

The greatest interest is being taken in a projected visit of the Yorkshire Festival Chorus, 200 strong, under Dr. Henry Coward, which it is expected will take place next year. In Australia, as in England, competitive meetings are rife and, together with many

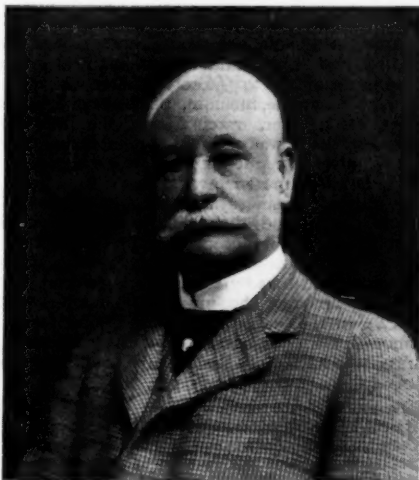
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It is not difficult to gather from Dr. Davies's conversation that there are great potentialities for the Art of Music in the Antipodes, and it is satisfactory to know that with men of force, insight and ability, like Dr. Davies, at hand, the great Commonwealth is entering upon its natural inheritance.

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RETIREMENT FROM THE SECRETARYSHIP OF THE ROYAL CHORAL SOCIETY.

Many thousands of choralists and other musical folk now living, who at some time have been brought into contact (in the pleasant sense) with Mr. John Hedley, will feel more interest than surprise on hearing that in the 77th year of his age he has decided to retire from the Secretaryship of the Royal Choral Society. An adequate account of Mr. Hedley's career would involve a history of all the vicissitudes and triumphs of that great Choir, for Mr. Hedley has been intimately associated with it from its inception. But only a brief sketch of the work of the Society and Mr. Hedley is possible here.



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Mr. Hedley was born at Woolwich, on January 21, 1834. It is not necessary to dwell upon his boyhood and early youth, which brought him more or less into association with Army influence. The first important work of his life was his service in connection with the Medical Department throughout the whole of the Crimean War, from 1854 to 1856. Here he made first-hand acquaintance with the gruesome side of war, stripped of its glitter of honour and glory. No doubt the work had its compensations in the knowledge that it mitigated so much human suffering. That he emerged from this test of fortitude with unimpaired energies was a tribute to his remarkable physical

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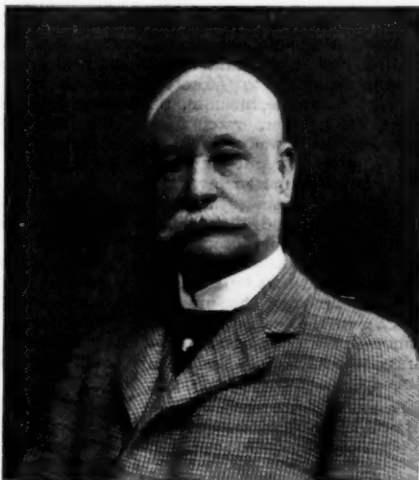
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On his return from the war he was appointed to a clerkship at the Royal Military Academy at Woolwich. Before long he became chief clerk, and altogether he was with the Academy for seventeen years. In 1872 he resigned his post and entered upon what has turned out to be the most important work of his life. The Albert Hall Choral Society was established early in that year. The first meeting of the newly-formed body was held in Exeter Hall on February 5, with Charles Gounod as conductor. A miscellaneous concert, patronised by the late Queen Victoria, was a financial success, but later concerts were disastrous, and the failure led to the resignation of Gounod. In November, Sir (then Mr.) Joseph Barnby was called in, and Mr. John Hedley came on the scene as general superintendent. An arrangement was made in conjunction with Messrs. Novello to give a series of concerts. These were only moderately successful financially, but they nevertheless led to the trial of one of the boldest concert schemes ever before, and since, ventured upon in this country. Supported by guarantors and the Council of the Albert Hall, Messrs. Novello undertook the responsibility of organizing nightly choral and orchestral concerts. After seven weeks' trial the enterprise, although artistically and educationally successful, had to be abandoned on financial grounds, the loss amounting to £6,000. Later, in 1876, an influential committee, including the Duke of Edinburgh amongst its number, watched over the interests of the Society, and it was at this stage that the organizing capacity and exceptional experience gained by Mr. Hedley became so invaluable. All the details of the intricate business arrangements gradually fell into his hands, and the Society, under the skilful conductorship of Sir Joseph Barnby (who, it should be remembered, was one of the finest of choir trainers, even when measured by standards of to-day), took a high place amongst the musical institutions of the country. In 1882, Mr. Hedley was the recipient of a testimonial from the members of the Society. The address, which accompanied a purse containing £150, included the following paragraph:

How much of the success of the Choir and of the enjoyment of its Members is due to the unflinching patience and courtesy with which your, often difficult, duties have been performed, it is not possible to estimate, neither is there any need: while we believe that your musical knowledge has lightened your labours, and has imparted to them that enthusiasm which is begotten of devotion to the Art for its own sake, we are sure that with all these alleviations the calls which your office has made on you have always been engrossing, and your labours such as could only be successful when under the influence of much tact and forbearance.

The work of the Society went on smoothly until Sir Joseph Barnby died in January, 1896. Sir Alexander Mackenzie conducted the remainder of the season's concerts, but he was not a candidate for the vacant post. Sir Frederick Bridge was soon after elected conductor. He directed his first concert on October 29, 1896, and, as we all know, he still occupies that honourable position.

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The organization of the Choir includes sixteen gentlemen superintendents, all of whom are honorary. Mr. Hedley speaks very warmly of his cordial relations with these indispensable officials, and of the value of their assistance. He describes them as the pillars of the Society.

Although Mr. Hedley has given practically his whole time throughout the year to the business of the Society, he has also been concerned in many important Royal Albert Hall functions—Royal, National, and Masonic. One of the most important events with which he had a great deal to do was the installation of His Majesty The King (then H.R.H. The Prince of Wales) as Grand Master in 1875. Mr. Hedley is one of the oldest Past Masters of the Craft, and is Past Assistant Grand Director of Ceremonies of the Grand Lodge of England.

In a speech made at a recent rehearsal, when his retirement was announced, Mr. Hedley said:

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wide experience in the administration of choral societies, and for many years he has conducted the City of London College Choir. He has also dabbled in dramatic matters. One of his plays was produced at the Scala Theatre a year or two ago, and recently he wrote an operetta entitled 'Lucette,' which was set to music by Mr. W. McNaught, junior, and produced privately with great success. Mr. Rothery's translations of songs are largely used in this country.

### INTERNATIONAL COPYRIGHT.

#### THE REPORT OF THE BOARD OF TRADE COMMITTEE (DECEMBER, 1909).

The publication of the Report of the Committee appointed by the President of the Board of Trade in March, 1909, to advise the Government generally upon any alterations that may be required in British Copyright Law for the purpose of giving effect to the Berne Convention as revised at Berlin in November, 1908, suggests an inquiry with the object of ascertaining to what extent the rights of composers are likely to be affected by the various clauses of the Revised Convention, and in what manner the Report of the Committee proposes that those clauses should be dealt with by the British Legislature.

It is hardly necessary to remark that the Convention in the form in which it was revised at Berlin can have no force of any kind in this country until the British Legislature has adopted it, in whole or in part, by passing an Act of Parliament to make it the Law of the land. The appointment of the Board of Trade Committee was the initial step towards the drafting of the necessary Bill which the Government will introduce in due course; and, as the Revised Convention contains a provision for its ratification at Berlin not later than July 1 prox., it follows that the attention of the new Parliament must at a very early stage of its career be directed to the passing of the Bill, which should be drafted without delay.

For the purposes of this article it is not necessary to survey the whole field of Copyright which engaged the attention of the delegates at Berlin. It will be sufficient briefly to call attention to the comparatively few points which are likely to interest and be of use to musicians, and in doing so it will be convenient to state firstly what is the present Law under the Original Berne Convention of 1886 (as amended at Paris in 1896), secondly what are the alterations which have been made by the Revised Convention of 1908, and finally what course the Board of Trade Committee recommends with reference to those alterations.

The following are the five main points which seem to call for consideration in dealing with the subject within the suggested limitations:

1. The regulation of the enjoyment and exercise of the International rights.
  2. The Term of Copyright.
  3. The right of Translation.
  4. The express reservation of Performing Right.
  5. The Composer's rights as against the reproduction of his works by means of so-called records, and with regard to their performance by mechanical instruments.
1. At the present time a work first published in any one of the countries of the International Copyright Union cannot enjoy Copyright in any of the other countries of the Union unless the work has complied with all the conditions and formalities prescribed by the law of the country in which it was first published.

The Revised Convention on this point makes a drastic alteration. The administration of the present law in each country of the Union necessitates an inquiry, often very difficult to carry out, into the administration of the laws, and a knowledge of the

laws themselves, in a large number of other countries. To remedy this the Revised Convention ordains that for the future the exercise and enjoyment of these International rights are not to be subject to the performance of any formality, and that such exercise and enjoyment are to be independent even of the existence of their protection in the country of first publication. So that the extent of protection as well as the means of redress secured to the composer for safeguarding his rights are hereafter to be governed exclusively by the Law of the particular country in which he is claiming protection for his work.

The Report of the Committee favours this alteration, and if it is adopted by the Legislature the result will be that a French composer seeking to assert his rights in England before an English judge will no longer be driven to prove that his work is entitled to copyright in France; it will be sufficient if he satisfies the English judge that his work is entitled to protection according to the Law of England, *i.e.*, the work will be treated in England as if it were in all respects an English publication.

2. The Term of Copyright.—There is a very considerable variation in the length of the term of Copyright amongst the several countries who are parties to the Berne Convention, with the result that there is a material want of reciprocity in the concessions made to foreign publications according to the laws of some of the countries. German Copyright lasts for the composer's life and thirty years. French Copyright lasts twenty years longer. Consequently a German publication seeking protection in France would appear to acquire twenty years longer protection there than a French publication would secure in Germany. To remedy this inequality the present Berne Convention provides that the protection granted in the other countries must not exceed the duration of the protection granted by the Law of the country of first publication.

The Revised Convention, however, aims not only at equality, but also at simplicity, and boldly suggests that there should be one uniform period of Copyright for all countries, and that that period should be for the life of the composer and fifty years after his death.

The Report of the Committee, by a large majority, recommends the adoption of this period by Great Britain, and it further recommends that, as regards all Copyright publications published under the existing Law, the benefit of the extended period shall belong substantially to the composer and not to anyone to whom he may have already assigned his Copyright.

3. The exclusive right of Translation under the existing Berne Convention and the Paris Amendment of 1896 belongs to the author for the whole term of his Copyright in the original work, subject to the proviso that the right is to cease unless, within ten years from the time of the first publication of the original work, he has caused to be published in any country of the Copyright Union, a translation in the language of that particular country.

The Revised Convention abolishes this proviso, and makes the right of translation co-extensive in every way with the Copyright in the original.

This alteration is also approved of by the Committee.

4. The reservation of Performing Right.—The English Law requires that as regards all musical compositions published since August 10, 1882, any Copyright owner who desires to reserve his right of public performance must notify the fact by printing on the title-page of his work a notice to the effect that he reserves the right. The Berne Convention of 1886 also requires a notice of a similar character to be printed on the title-page or commencement of the work, as a condition for securing international Performing right.

wide experience in the administration of choral societies, and for many years he has conducted the City of London College Choir. He has also dabbled in dramatic matters. One of his plays was produced at the Scala Theatre a year or two ago, and recently he wrote an operetta entitled 'Lucette,' which was set to music by Mr. W. McNaught, junior, and produced privately with great success. Mr. Rothery's translations of songs are largely used in this country.

### INTERNATIONAL COPYRIGHT.

#### THE REPORT OF THE BOARD OF TRADE COMMITTEE (DECEMBER, 1909).

The publication of the Report of the Committee appointed by the President of the Board of Trade in March, 1909, to advise the Government generally upon any alterations that may be required in British Copyright Law for the purpose of giving effect to the Berne Convention as revised at Berlin in November, 1908, suggests an inquiry with the object of ascertaining to what extent the rights of composers are likely to be affected by the various clauses of the Revised Convention, and in what manner the Report of the Committee proposes that those clauses should be dealt with by the British Legislature.

It is hardly necessary to remark that the Convention in the form in which it was revised at Berlin can have no force of any kind in this country until the British Legislature has adopted it, in whole or in part, by passing an Act of Parliament to make it the Law of the land. The appointment of the Board of Trade Committee was the initial step towards the drafting of the necessary Bill which the Government will introduce in due course; and, as the Revised Convention contains a provision for its ratification at Berlin not later than July 1 prox., it follows that the attention of the new Parliament must at a very early stage of its career be directed to the passing of the Bill, which should be drafted without delay.

For the purposes of this article it is not necessary to survey the whole field of Copyright which engaged the attention of the delegates at Berlin. It will be sufficient briefly to call attention to the comparatively few points which are likely to interest and be of use to musicians, and in doing so it will be convenient to state firstly what is the present Law under the Original Berne Convention of 1886 (as amended at Paris in 1896), secondly what are the alterations which have been made by the Revised Convention of 1908, and finally what course the Board of Trade Committee recommends with reference to those alterations.

The following are the five main points which seem to call for consideration in dealing with the subject within the suggested limitations:

1. The regulation of the enjoyment and exercise of the International rights.
  2. The Term of Copyright.
  3. The right of Translation.
  4. The express reservation of Performing Right.
  5. The Composer's rights as against the reproduction of his works by means of so-called records, and with regard to their performance by mechanical instruments.
1. At the present time a work first published in any one of the countries of the International Copyright Union cannot enjoy Copyright in any of the other countries of the Union unless the work has complied with all the conditions and formalities prescribed by the law of the country in which it was first published.

The Revised Convention on this point makes a drastic alteration. The administration of the present law in each country of the Union necessitates an inquiry, often very difficult to carry out, into the administration of the laws, and a knowledge of the

laws themselves, in a large number of other countries. To remedy this the Revised Convention ordains that for the future the exercise and enjoyment of these International rights are not to be subject to the performance of any formality, and that such exercise and enjoyment are to be independent even of the existence of their protection in the country of first publication. So that the extent of protection as well as the means of redress secured to the composer for safeguarding his rights are hereafter to be governed exclusively by the Law of the particular country in which he is claiming protection for his work.

The Report of the Committee favours this alteration, and if it is adopted by the Legislature the result will be that a French composer seeking to assert his rights in England before an English judge will no longer be driven to prove that his work is entitled to copyright in France; it will be sufficient if he satisfies the English judge that his work is entitled to protection according to the Law of England, *i.e.*, the work will be treated in England as if it were in all respects an English publication.

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The Revised Convention does away with the necessity of making any express reservation of the right, and the report of the Committee suggests that this alteration be adopted by the English Law, not only for International but for National purposes also.

5. Mechanical Instruments.—The English Law as interpreted in the case of *Boosey v. Whight*, in 1900, recognises no right in a Composer to control in any way the reproduction of his composition by mechanical means, although it is pretty generally assumed that he could interfere to stop a public performance of his work on a mechanical instrument. The Berne Convention of 1886 also provides that the manufacture and sale of instruments serving to reproduce, mechanically, music in which copyright subsists, is not to be considered as constituting infringement of musical Copyright.

The Revised Convention gives to composers the exclusive right to control the adaptation of their works to instruments which can produce them mechanically, and also the public performance of their works by means of such instruments, and it leaves to each country the right to make its own reservations and conditions as to the application of the Law in its own territory.

The American Legislature recently passed an Act which, while granting to the composer the absolute right to prevent his work from being adapted for use by mechanical instruments, also compels him, if he once grants a licence to anyone to make such an adaptation, to throw his composition open to anyone else who wishes to adapt it for any other instrument. This Act, moreover, provides for a fixed Royalty to be paid to the composer by the manufacturer or manufacturers of the record, whenever the composer has once licensed the adaptation of his work, and the Royalty is fixed at the magnificent sum of two cents per record, whatever the length or value of the record may be, and however good or bad the composition may be.

A great effort was made by numerous witnesses, who gave evidence before the Board of Trade Committee on behalf of manufacturers of the mechanical instruments and records, to induce the Committee to recommend the adoption of the American system of so-called 'compulsory licence,' and the witnesses were generally willing to concede the composer's right to control his work, as against the mechanical instruments and records, provided he was bound by Law to withhold his licence entirely, or, if he exercised it, was obliged to throw it open to all manufacturers in consideration of a fixed Royalty. By a majority of fifteen to one the Committee decided to recommend that the composer's rights should be absolute and uncontrolled by any conditions.

The Report further recommends that, as the right proposed to be conferred upon the composer must be presumed to be a newly created right, it should enure to the benefit of the composer and not to the benefit of any assignee to whom he may, before the proposed new Copyright Law comes into force, have assigned his Copyright.

A recommendation is also made that the Revised Convention, which, subject to certain conditions is retrospective in its operation on all works which are still copyright in the country of first publication at the time when the Revised Convention takes effect (July 1, 1910), shall not operate to revive any expired rights. Consequently the sole right of translation which may have been lost through failure to provide a translation within the ten years limit, or a performing right which may have been lost through failure to reserve the right by a notice on the title-page, either under the Act of 1882, or under the Berne Convention of 1886, will not be revived, even though the Revised Convention in other respects will

be applicable to the publication to which those rights were capable of being attached.

The Report makes one other suggestion of no little importance to composers, although it concerns National rather than International Copyright, and the Law of Contract more than either. Musicians may be surprised to learn that the sale of the Copyright of a composition subject to a Royalty is regarded at Law as a personal contract between the vendor and the purchaser, and that the covenant by the purchaser to pay the Royalty does not run with and attach to the Copyright in the hands of any subsequent assignee who acquires the Copyright from the original purchaser. The purchaser may part with the Copyright in the usual course of business, or, in the event of his bankruptcy or insolvency, the trustee would take over his interest for the benefit of the estate of the bankrupt. In the former case the second purchaser and in the latter case the trustee in bankruptcy would be under no liability of any kind to account to the vendor for the Royalties. Whatever claim the vendor might have would be against the original purchaser from him, a claim which in the event of that purchaser's bankruptcy would often be of no value at all.

The suggestion made by the Committee, with a view to provide a remedy for this injustice, is that any Amending Act should confer upon the composer the right to enforce the payment of his Royalty against any person who holds an assignment of the author's right.

### THREE 17TH CENTURY SETTINGS OF THE LITANY.

BY WALTER G. ALCOCK.

The singing of the Litany has always made its appeal as a particularly beautiful and appropriate use of the art of music as an aid to worship. I have memories of years ago when, in Wells Cathedral, I heard Tallis's setting sung to perfection. The atmosphere of the place, the view of the kneeling priest and choir, and the gentle conflict of sound which reached the listener in the nave of the beautiful church, are possessions I cherish with reverent affection. There were a few deviations from the original Tallis, which had become traditional, but to my mind these were justified by their effect.

There can be little doubt that the varied traditions which obtain in most cathedrals should be sedulously and jealously guarded. Seldom does one listen to the services in our cathedrals without noting important variations in unimportant details. These have been handed down in much the same way as have the dialects of the people. But though it may be differently expressed, the meaning is unchanged.

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The first example is by William King, son of George King, who was organist of Winchester Cathedral until 1665. He was appointed a lay clerk of Magdalen College, Oxford, in 1648, and took Holy Orders in 1652, besides filling other important posts. His setting of the Litany was originally in B flat, forming part of a complete service, but it is published in A. King gave no part for the priest, nor are the suffrages included. It is, then, necessary to use the Ferial setting in both cases.

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The music of the first four petitions is quoted below. The effect of the gradually rising treble part will be noticed:

PRIEST.

O God the Father, of Heaven: have mercy upon us mis-er-a-ble sin-ners.

CHOIR.

O God the Fa-ther, of Heaven: have mer-cy up-on us mis-er-a-ble sin-ners.

*dim.*

*dim.* Spare us, good Lord.

The next response is fully in keeping with the supplication preceding it:

CHOIR.

Spare us, good Lord.

The response to the succeeding eight petitions also ends on the tonic:

CHOIR.

Good Lord, de-liv-er us.

The following then serves for the remaining responses, and ends on the dominant:

CHOIR.

We be-seech Thee to hear us, good Lord.

The beautiful setting of the words 'Grant us Thy peace' is also worth quoting:

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Grant us Thy peace.

There remain five responses, into which variety is introduced, and these end King's setting, the remainder being sung to the Ferial use.

I have some sympathy with many who question the use of the word 'Festal' when applied to a Litany, on the ground that this devotional exercise is in the deepest sense a penitential and humble supplication. That view is well illustrated in the setting by Henry Loosemore. This musician was appointed organist of King's College, Cambridge, in 1627, and graduated Bachelor of Music there in 1640. His services were retained, with those of the lay-clerks, during the time of the Commonwealth, and he died in 1670.

Loosemore's use of the key of D minor seems more in keeping with the character of the Litany, as will be seen from the examples. He gave no priest's part, but this has been admirably adapted by Mr. Lott from the Ferial setting, by simply changing the key to D minor. The response to the first petition serves also for the second, but after the third and fourth some change is made. The last is a beautiful example:

PRIEST.

O holy, blessed, and glorious Trinity, three Persons and one God: { have mercy upon us } mis-er-a-ble sin-ners.

CHOIR.

O ho-ly, bless-ed, and glo-ri-ous Tri-ni-ty, glo-ri-ous

*f*

three Per-sons and one God: have mer-cy up-on us mis-er-a-ble sin-ners.

*f*

on us mis-er-a-ble sin-ners. mis-er-a-ble sin-ners.

A most pathetic sentence of four triads furnishes the next response, and it is (except as to the arrangement of the parts) an exact copy of Farrant's setting of the words 'For Thy goodness,' which conclude his beautiful anthem 'Call to remembrance.' It may or may not have been intentional:

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*f*

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The next example:

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Good Lord, de- liv- er us.

is amplified and extended in that which succeeds it :

**CHOIR.**  
 We be-seech Thee to hear . . us, good Lord.  
 We be - seech Thee to hear us, good Lord.  
 We beseech Thee to hear us, good Lord.

At the words 'Son of God' a striking effect is made by the use of the chord of B flat :

**CHOIR.**  
 Son of God : we we be - seech be - seech Thee to  
 Thee to hear . . us.  
 hear . . us.

Of the remaining responses I quote the following :

**CHOIR.**  
 that ta - kest a -  
 O . . Lamb of God, that . . ta - kest a -  
 that ta - kest a -  
 . way the sins of the world ; Have mer - cy,  
 ta - kest a - way the sins of the world ; Have  
 . way the sins . . of the world ; Have  
 . way the sins of the world ; Have  
 have mer - cy up - on us.  
 mer - cy, have mer - cy up - on us.  
 mer - cy, have mer - cy up - on us.  
 mer - cy, mer - cy up - on us.

and that immediately preceding the Lord's Prayer :

**CHOIR.**  
 Lord . . have mer - cy up - on . . us.  
 Lord . . have mer - cy up - on . . us  
 Lord . . have mer - cy . . up - on . . us.  
 Lord . . have mer - cy up - on . . us.

The remainder is sung to the Ferial setting.

The setting by Thomas Wanless (appointed organist of York Minster in 1691) is another example of the use and appropriate effect of the minor key. It is in C minor, and a point of great interest lies in the priest's part, which is original and strikingly varied. The opening phrase and the response are as follows :

**PRIEST.**  
 O God the Fa-ther, of Heaven : have mer - cy up - on  
 us mis - er - a - ble sin - ners.

**CHOIR.**  
 O God the Fa-ther, of Heaven : have mer - cy up - on us  
 mis - er - a - ble sin - ners.

Mr. Lott points out the remarkable similarity (though in the minor key) of both these examples to Pelham Humphrey's 'Grand Chant,' the priest practically taking the bass. In spite of the somewhat monotonous treble part, the music is of a truly penitential character. Until the words 'O Christ, hear us,' there is not much which calls for remark, but the remainder of the setting is so fine that I give it in its entirety, again drawing particular attention to the priest's part :

**PRIEST.**  
 O Christ, hear us.  
**CHOIR.**  
 O Christ, hear us.  
**PRIEST.**  
 Lord, have mer - cy up - on us.

**CHOIR.**  
 Lord, have mer - cy up - on us.

**PRIEST.**  
 Christ, have mer - cy up - on us.

**CHOIR.**  
 Christ, have mer - cy up - on . . us.

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 O God the Fa-ther, of Heaven : have mer - cy up - on us  
 mis - er - a - ble sin - ners.

Mr. Lott points out the remarkable similarity (though in the minor key) of both these examples to Pelham Humphrey's 'Grand Chant,' the priest practically taking the bass. In spite of the somewhat monotonous treble part, the music is of a truly penitential character. Until the words 'O Christ, hear us,' there is not much which calls for remark, but the remainder of the setting is so fine that I give it in its entirety, again drawing particular attention to the priest's part :

**PRIEST.** **CHOIR.**  
 O Christ, hear us. O Christ, hear us.  
 Lord, have mer - cy up - on us.


**CHOIR.**  
 Lord, have mer - cy up - on us.

**PRIEST.**  
 Christ, have mer - cy up - on us.

**CHOIR.**  
 Christ, have mer - cy up - on . . us.

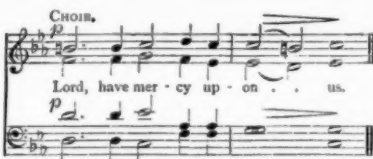
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**PRIEST.**



Lord, have mer-cy up-on us.

**CHOIR.**

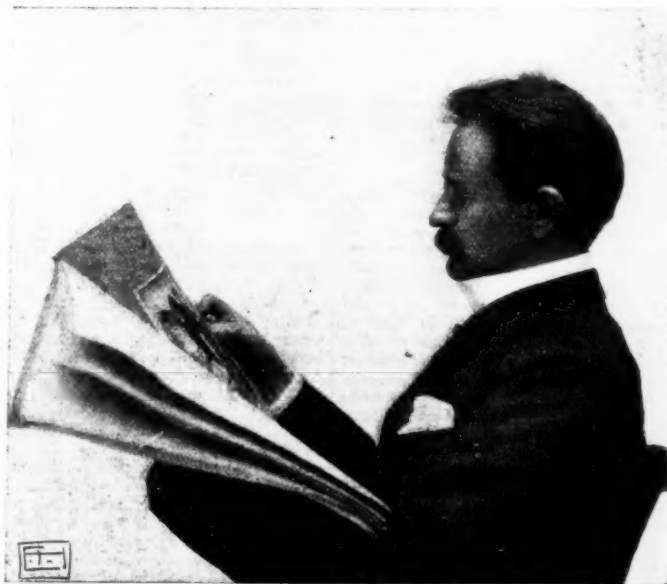


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The examples given will, it is hoped, stimulate a desire for the adoption of these settings as a relief to the regular use of the Ferial Litany. A change is often beneficial in more closely directing the attention of the choir to the importance and meaning of their duties.

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AUGUST JOHANNES JAEGER: 1860-1909.

(Photograph by E. T. Holding.)

### MEMORIAL CONCERT.

The concert given on January 24, at the Queen's Hall, in memory of the late Mr. A. J. Jaeger, was a remarkable tribute from leading composers and executants to a unique personality. Mr. Jaeger was little known to the general public, but his circle of intimates included nearly all the prominent musicians concerned with the three great streams of British art, the creative, executive, and critical.

The programme presented on this occasion was chosen with fine taste. It was as follows:—


- Overture to an Unwritten Tragedy .. .. C. Hubert H. Parry.  
(Conducted by the COMPOSER.)  
Rhapsody for Alto Voice and Male-voice Choir (Op. 53) .. Brahms.  
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Choir from the *Alexandria Choral Society*.  
Four Songs from Cycle, *The Long Journey* (Op. 25) .. Walford Davies.  
Mr. PLUNKET GREENE.  
(Conducted by the COMPOSER.)  
Variations on an Original Theme (Op. 36) .. .. Edward Elgar.  
Ballade in A minor .. .. S. Coleridge-Taylor.  
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Three Songs from a New Cycle (Op. 59, Nos. 5, 3 and 6) .. Edward Elgar.  
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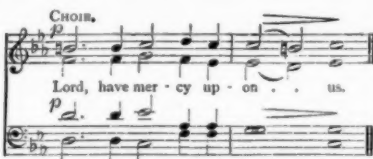
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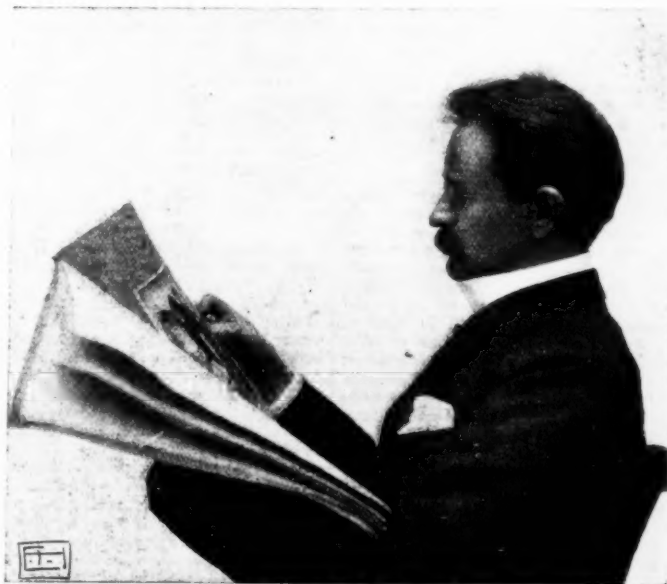


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## Church and Organ Music.

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tradition are well maintained by some present-day writers. In this respect Sir Frederick Bridge has proved himself more than usually successful, and his setting of the late Dean Farrar's beautiful lines commencing 'In sorrow and in want,' is convincing as music of this special kind. A beautiful rendering of 'In dulci júbilo' was given, and among other striking examples was that entitled 'A Babe ys borne I wys.' It was taken by Sir Frederick Bridge from a sixteenth century MS. in the library of the Abbey, and really consists of a concise account of the Life of Christ, from His Birth to His Ascension. Others sung on the occasion were the traditional 'When the crimson sun had set'—a real carol, which gained in effect by being given by four solo voices with a full refrain—'Good King Wenceslas' and Sir Frederick Bridge's 'As on the night before this happy morn.' The Abbey was crowded by a reverent and attentive congregation, who joined in the singing of the last verse of the final carol, 'The first Nowell.' An equally attractive selection was also, according to custom, given in the Abbey on Holy Innocents' Day, December 28, when there were few, if any, vacant seats.

Other carol services were given at St. Saviour's Cathedral, Southwark, the Foundling Hospital, St. Stephen's Church, Shepherd's Bush, &c.

#### ST. PAUL'S ECCLESIOLOGICAL SOCIETY.

A paper on 'The popular aspect of Plainsong' was read by the Rev. Albert E. Briggs at the Chapter House, St. Paul's Cathedral, on November 24 last.

The lecturer was optimistic in his belief that plain-chant would soon be more appreciated, as the only music canonically authorised by the Church. The revival of plainsong was due, in the first instance, to the Tractarian movement, but Continental corruptions were too often taken as models. Now, however, thanks to many enthusiastic experts, practical rules had been formulated. The scope of plain-chant was all-embracing, in its simpler forms, for the village choir; while its more ornate melodies provided interest for the most fastidious. The lecturer divided his subject into three heads, viz., 'The priest and plain-chant,' 'The choir and plain-chant,' and 'The congregation and plain-chant.' He also gave ideal renderings of the priest's part, and a small choir, under the direction of Mr. Edmund Goldsmith, gave examples of the Anglican chant, Helmore's method of pointing, the 6th century Creed, a Christmas Magnificat Antiphon, and many other interesting selections, from which the lecturer sought to prove the superiority of plain-chant over later developments. A discussion ensued, and it is interesting to know that the lecture will be followed by others connected with the Arts of the Church, by Mr. T. G. Jackson, R.A., Professor Lethaby, and others.

#### YORK MINSTER CHOIR SCHOOL.

The following are the results of the York Minster Choir School in the December (1909) examinations in harmony, musical history, and theory of music of Trinity College of Music, London. Maximum marks in each division are 100. Candidates must obtain at least 60 marks for a 'pass' certificate, and 80 marks for an 'honours' certificate.

For the seventh consecutive year all the candidates from the above school have gained 'honours' certificates.

Intermediate Division.—Frederick R. Shepherd, 99 marks; William R. L. Maynard, 97; Sidney Peel, 97; Charles D. Heaton, 94; John Waterworth, 92; Cecil John Buckland, 89; Harold F. Spencer, 87.

Junior Division.—William Pink, 98 marks; Joseph F. Plummer, 97; Frank O. Hodgson, 95; Thomas W. Robertson, 93.

Preparatory Division.—John W. Breckon, 100 marks; Wallace H. Pink, 100; Cecil W. Hamilton, 97.

Mr. Edwin H. Lemare has been fulfilling a number of engagements in England since his return in October, and leaves for the United States in February, where he has many recitals to give in addition to the superintendence of the building of organs to his design. He has, we understand, charge of the erection of the large instrument for the Town Hall in Auckland, N.Z., the builders being Messrs. Norman & Beard.

#### SPECIAL MUSICAL SERVICES.

An impressive rendering of Brahms's 'Requiem' was given in Perth Cathedral on December 19th, under the direction of the organist, Mr. Stephen Richardson. The soloists were Master L. Battersby, of Mr. Bates's Choristers' School, London, and Master Rayner Reid and Messrs. Stuart and Attwell, of the cathedral choir. Mr. David Stephen, Dunfermline, played the organ admirably, and there was a full orchestra. The choral portions of the work were most efficiently given by the cathedral choir, supplemented by Mr. Richardson's Choral Society. The greatest credit is due to all concerned for having produced the work, which is not widely known in Scotland, while a special word of thanks must be given to Mr. R. F. McEwen, of Dupplin Castle, who originated the idea, assisted at the rehearsals, and made himself responsible for all expenses.

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A selection from 'The Messiah' was given at Portsmouth Parish Church on Sunday, January 2, under the direction of Mr. R. H. Turner, the organist and choir-master.

An orchestral service was given at Brixton Church on January 2, when Beethoven's second Symphony and Mendelssohn's Violin concerto were performed. There was a full orchestra, Mr. F. Weist-Hill being principal violin, while Miss Audrey Richardson was the soloist in the concerto. Mr. Douglas Redman conducted, and Mr. Welton Hickin was at the organ. We note that Gounod's 'Mors et Vita' is promised for February 6, at 3.30.

On January 3, in Monkwearmouth Parish Church, Handel's 'Messiah' was rendered. The church choir of fifty voices sang the choruses, and the soloists were Miss Gertrude Todd, Mrs. R. W. Waddle, Mr. F. Bailey and Mr. R. W. Waddle. The accompaniments were played on the organ by the organist and choir-master of the church, Mr. R. F. Jarman.

On January 12, the Milford-on-Sea Choral Society gave in the Parish Church a performance of Bach's 'Christmas Oratorio' (Parts 1 and 2). The following were the soloists: Mrs. Beesley, Mr. R. W. Beesley, and the Rev. Mr. C. H. Collet, the Vicar. Miss Majorie Bruce played the organ, and gave as a Postlude an excellent performance of Bach's Toccata in C. The orchestra was led by Mr. Bertoincini. Mr. C. F. Abdy Williams was the efficient conductor.

tradition are well maintained by some present-day writers. In this respect Sir Frederick Bridge has proved himself more than usually successful, and his setting of the late Dean Farrar's beautiful lines commencing 'In sorrow and in want,' is convincing as music of this special kind. A beautiful rendering of 'In dulci júbilo' was given, and among other striking examples was that entitled 'A Babe ys borne I wys.' It was taken by Sir Frederick Bridge from a sixteenth century MS. in the library of the Abbey, and really consists of a concise account of the Life of Christ, from His Birth to His Ascension. Others sung on the occasion were the traditional 'When the crimson sun had set'—a real carol, which gained in effect by being given by four solo voices with a full refrain—'Good King Wenceslas' and Sir Frederick Bridge's 'As on the night before this happy morn.' The Abbey was crowded by a reverent and attentive congregation, who joined in the singing of the last verse of the final carol, 'The first Nowell.' An equally attractive selection was also, according to custom, given in the Abbey on Holy Innocents' Day, December 28, when there were few, if any, vacant seats.

Other carol services were given at St. Saviour's Cathedral, Southwark, the Foundling Hospital, St. Stephen's Church, Shepherd's Bush, &c.

#### ST. PAUL'S ECCLESIOLOGICAL SOCIETY.

A paper on 'The popular aspect of Plainsong' was read by the Rev. Albert E. Briggs at the Chapter House, St. Paul's Cathedral, on November 24 last.

The lecturer was optimistic in his belief that plain-chant would soon be more appreciated, as the only music canonically authorised by the Church. The revival of plainsong was due, in the first instance, to the Tractarian movement, but Continental corruptions were too often taken as models. Now, however, thanks to many enthusiastic experts, practical rules had been formulated. The scope of plain-chant was all-embracing, in its simpler forms, for the village choir; while its more ornate melodies provided interest for the most fastidious. The lecturer divided his subject into three heads, viz., 'The priest and plain-chant,' 'The choir and plain-chant,' and 'The congregation and plain-chant.' He also gave ideal renderings of the priest's part, and a small choir, under the direction of Mr. Edmund Goldsmith, gave examples of the Anglican chant, Helmore's method of pointing, the 6th century Creed, a Christmas Magnificat Antiphon, and many other interesting selections, from which the lecturer sought to prove the superiority of plain-chant over later developments. A discussion ensued, and it is interesting to know that the lecture will be followed by others connected with the Arts of the Church, by Mr. T. G. Jackson, R.A., Professor Lethaby, and others.

#### YORK MINSTER CHOIR SCHOOL.

The following are the results of the York Minster Choir School in the December (1909) examinations in harmony, musical history, and theory of music of Trinity College of Music, London. Maximum marks in each division are 100. Candidates must obtain at least 60 marks for a 'pass' certificate, and 80 marks for an 'honours' certificate.

For the seventh consecutive year all the candidates from the above school have gained 'honours' certificates.

Intermediate Division.—Frederick R. Shepherd, 99 marks; William R. L. Maynard, 97; Sidney Peel, 97; Charles D. Heaton, 94; John Waterworth, 92; Cecil John Buckland, 89; Harold F. Spencer, 87.

Junior Division.—William Pink, 98 marks; Joseph F. Plummer, 97; Frank O. Hodgson, 95; Thomas W. Robertson, 93.

Preparatory Division.—John W. Breckon, 100 marks; Wallace H. Pink, 100; Cecil W. Hamilton, 97.

Mr. Edwin H. Lemare has been fulfilling a number of engagements in England since his return in October, and leaves for the United States in February, where he has many recitals to give in addition to the superintendence of the building of organs to his design. He has, we understand, charge of the erection of the large instrument for the Town Hall in Auckland, N.Z., the builders being Messrs. Norman & Beard.

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After nearly fifty years' work as organist of various churches in the neighbourhood of Stockport, Mr. Charles Swain, on Sunday, December 19, acted for the last time as organist of Stockport Parish Church. The service was fittingly closed by the singing of a hymn to music of Mr. Swain's composition. Advantage was taken of the occasion before leaving the vestry for the presentation of an illuminated address from the choir, and a handsome volume from the bell-ringers. An item of interest is that, mainly through the retiring organist's influence, a tablet has been erected in the church to the memory of John Wainwright, well known as a former organist there, and composer of the tune to 'Christians, awake.'

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 Mr. T. H. Hill, St. Barnabas' Church, Dover—Minuetto in G minor, *Tours*.  
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## Reviews.

*Hymns Ancient and Modern, Historical Edition, with notes on the origin of both Hymns and Tunes.*

[W. Clowes & Sons, Ltd.]

The appearance of this large and handsome volume is a testimony to the increased interest manifested in recent years in the history of the hymns used in our churches, and of the music to which they are sung. Formerly, editors and compilers of hymn books were, as a rule, notoriously indifferent and careless in this respect, and the information given was frequently either inadequate or entirely misleading. This is specially true in regard to the music. The most glaring absurdities as to the composers or sources of tunes were often repeated in book after book, without, apparently, the slightest attempt to verify or correct the statements so made. The publication, in 1892, of Dr. Julian's great 'Dictionary of Hymnology' no doubt gave a powerful stimulus to the study of the subject, and at the same time provided a splendid basis for subsequent research; and the issue in recent years of several other works dealing with hymns and hymn tunes has helped to make it possible, in the words of the preface to the present work, 'to give a more satisfactory account than could have been given a few years ago' of the history of both hymns and tunes.

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In regard to the translations of the ancient Greek and Latin hymns, which form a large proportion of the collection, the notes are particularly full and valuable. Every effort has been made to settle their authorship (often a matter of great difficulty), while interesting information is given as to the place which each hymn occupied in the worship and Offices of the Eastern and Western churches. It should be noted also that a feature distinguishing this from the ordinary editions is that here the original text of the hymn is given alongside of the translation. The more modern hymns are no less carefully and interestingly annotated. Besides the name of the author, information is given as to the circumstances under which the hymn was written and the publication in which it first appeared. In addition, the texts of the hymns are subjected to careful scrutiny, and any variations which the original has undergone are duly noted.

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form of each melody and the words to which it was set are quoted, and in most cases a reference is given to the exhaustive work on German Protestant Hymn-tunes by Johannes Zahn, where fuller information on the history of the tune may be found. The information given as to the English tunes of later date is equally precise and thorough. The name of the composer, the date of publication, and, where ascertainable, the words for which the tune was originally written are all duly recorded. The researches of recent writers have cleared up many obscurities in this region, but as noted in the preface there are still some hymns and tunes about whose origin the last word has not been said. A notable example of this is the well known Christmas hymn 'Adeste fideles,' and its equally well-known tune, of which neither author nor composer has yet been identified.

In addition to the annotations appended to each hymn, the volume contains a most valuable historical introduction, extending to about a hundred pages. This has been contributed by the Rev. W. H. Frere, an acknowledged expert on the subject. In this introduction the entire history and evolution of hymnody in the Christian Church are brought under review, with the object of showing in their historical sequence the movements and developments in the worship of the Church which have yielded the material embodied in the present collection. The introduction is divided into twenty sections. Beginning with the 'Hymnody of the Early Church,' and the first hymns of the Greek and Latin churches, the writer proceeds to discuss in some detail the monastic cycles of hymns, the Office hymns of the mediæval period, and the later Latin hymns, mainly those from the French Breviaries of the 17th and 18th centuries. A most interesting section then follows, devoted to the plain-song hymn melodies. This not only deals with the origin and history of the melodies, but also gives a clear exposition of the structure of these tunes and the manner in which they ought to be sung. Passing on to the Reformation period, an excellent account is given of the various stages in the production of that 'Old Version' of the metrical psalms, popularly known as 'Sternhold and Hopkins,' which held the field in England until the beginning of the 18th century, and did not entirely disappear from use till quite modern times. A full description—with carefully compiled statistics of the contents and facsimiles of the title and another page—is given of the first complete edition of the work, printed by John Day in 1562. The same careful and accurate treatment is accorded to the later editions of the book having special musical interest, such as those connected with the names of Damon, Est, Allison, Ravenscroft, and Playford. After sections devoted to the German chorales and the 'New Version' of Tate and Brady, the contributions of Congregationalism and Methodism are discussed, with special reference to the work of Isaac Watts and the Wesleys. The remainder of the introduction is occupied with the numerous collections, especially of tunes, published in the 18th and early 19th centuries, and with the rise and progress of modern hymnody. The closing section deals with the history of 'Hymns Ancient and Modern.'

Enough has been said to show the extreme value and interest of this introduction. There is here brought together in the form of a consecutive narrative information which is otherwise only to be obtained from a great variety of sources, and by consultation of numerous works of reference.

At the end of the volume are to be found short biographical notes, alphabetically arranged, of the authors of the hymns and the composers of the tunes; and there is also a plentiful supply of useful indexes, among them being a chronological list of the writers of the hymns and another similar list of the sources of the tunes. The volume is further enriched by a number of facsimiles and portraits.

This summary of the contents of the volume will give some idea of its great importance as a compendium of information—a compendium the usefulness of which will not by any means be confined to those who make use of 'Hymns Ancient and Modern' as a manual of church song. The compilers have, by their labours, earned the gratitude of all interested in the study of hymnology, and they have in addition supplied to those who may undertake the production of future hymnals abundance of direction as to the sources from which the best material, both literary and musical, is to be obtained.

# VIOLIN AND PIANOFORTE MUSIC.

*Old English Violin Music.* Edited by Alfred Moffat. No. 9. Three Pieces for Violin and Pianoforte. By William Boyce.

*Norwegian Suite for Violin and Pianoforte.* By Emil Kreuz.

[Novello & Co., Ltd.]

To the already important selection of old English violin music edited by Alfred Moffat, another welcome item has been added, the newest number consisting of three pieces by Dr. William Boyce (1710-1779). No. I. is a crisp Gavotte in F; No. II. a Jigg in B flat, marked *Allegro alla caccia* and exhibiting rather more tendency to a spirited hunting song than to the lively, catchy jig; No. III. is a Bourrée in D minor with a graceful Minuetto in the tonic major as an Intermezzo. Those who delight in the music of bygone days will find plenty to interest them in this tuneful little Suite by the popular composer of 'Heart of Oak.' The violin part presents no difficulty, and does not exceed the third position. The editing is in every way excellent.

Pianists with a penchant for Norwegian music have a lengthy catalogue from which to draw; but violinists are by no means so well supplied. Especially is there a scarcity of violin music of a moderate degree of difficulty in the Scandinavian style. All the more acceptable therefore is Mr. Emil Kreuz's 'Norwegian Suite.' First we have a delightful little 'Hillside dance,' followed by a 'Reaper's song,' making excellent contrast. A cheerful 'Spring dance' comes next, and then the gem of the Suite, 'The shepherd's lament,' in the strain made familiar by Grieg and other composers of the North. A 'Halling,' the most characteristic dance of Norway, brings the whole to an animated conclusion. The compass of the violin part is kept within that of the first position.

*Gluck.* Par Julien Tiersot.

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form of each melody and the words to which it was set are quoted, and in most cases a reference is given to the exhaustive work on German Protestant Hymn-tunes by Johannes Zahn, where fuller information on the history of the tune may be found. The information given as to the English tunes of later date is equally precise and thorough. The name of the composer, the date of publication, and, where ascertainable, the words for which the tune was originally written are all duly recorded. The researches of recent writers have cleared up many obscurities in this region, but as noted in the preface there are still some hymns and tunes about whose origin the last word has not been said. A notable example of this is the well known Christmas hymn 'Adeste fideles,' and its equally well-known tune, of which neither author nor composer has yet been identified.

In addition to the annotations appended to each hymn, the volume contains a most valuable historical introduction, extending to about a hundred pages. This has been contributed by the Rev. W. H. Frere, an acknowledged expert on the subject. In this introduction the entire history and evolution of hymnody in the Christian Church are brought under review, with the object of showing in their historical sequence the movements and developments in the worship of the Church which have yielded the material embodied in the present collection. The introduction is divided into twenty sections. Beginning with the 'Hymnody of the Early Church,' and the first hymns of the Greek and Latin churches, the writer proceeds to discuss in some detail the monastic cycles of hymns, the Office hymns of the mediæval period, and the later Latin hymns, mainly those from the French Breviaries of the 17th and 18th centuries. A most interesting section then follows, devoted to the plain-song hymn melodies. This not only deals with the origin and history of the melodies, but also gives a clear exposition of the structure of these tunes and the manner in which they ought to be sung. Passing on to the Reformation period, an excellent account is given of the various stages in the production of that 'Old Version' of the metrical psalms, popularly known as 'Sternhold and Hopkins,' which held the field in England until the beginning of the 18th century, and did not entirely disappear from use till quite modern times. A full description—with carefully compiled statistics of the contents and facsimiles of the title and another page—is given of the first complete edition of the work, printed by John Day in 1562. The same careful and accurate treatment is accorded to the later editions of the book having special musical interest, such as those connected with the names of Damon, Est, Allison, Ravenscroft, and Playford. After sections devoted to the German chorales and the 'New Version' of Tate and Brady, the contributions of Congregationalism and Methodism are discussed, with special reference to the work of Isaac Watts and the Wesleys. The remainder of the introduction is occupied with the numerous collections, especially of tunes, published in the 18th and early 19th centuries, and with the rise and progress of modern hymnody. The closing section deals with the history of 'Hymns Ancient and Modern.'

Enough has been said to show the extreme value and interest of this introduction. There is here brought together in the form of a consecutive narrative information which is otherwise only to be obtained from a great variety of sources, and by consultation of numerous works of reference.

At the end of the volume are to be found short biographical notes, alphabetically arranged, of the authors of the hymns and the composers of the tunes; and there is also a plentiful supply of useful indexes, among them being a chronological list of the writers of the hymns and another similar list of the sources of the tunes. The volume is further enriched by a number of facsimiles and portraits.

This summary of the contents of the volume will give some idea of its great importance as a compendium of information—a compendium the usefulness of which will not by any means be confined to those who make use of 'Hymns Ancient and Modern' as a manual of church song. The compilers have, by their labours, earned the gratitude of all interested in the study of hymnology, and they have in addition supplied to those who may undertake the production of future hymnals abundance of direction as to the sources from which the best material, both literary and musical, is to be obtained.

#### VIOLIN AND PIANOFORTE MUSIC.

*Old English Violin Music.* Edited by Alfred Moffat. No. 9. Three Pieces for Violin and Pianoforte. By William Boyce.

*Norwegian Suite for Violin and Pianoforte.* By Emil Kreuz.

[Novello & Co., Ltd.]

To the already important selection of old English violin music edited by Alfred Moffat, another welcome item has been added, the newest number consisting of three pieces by Dr. William Boyce (1710-1779). No. I. is a crisp Gavotte in F; No. II. a Jigg in B flat, marked *Allegro alla caccia* and exhibiting rather more tendency to a spirited hunting song than to the lively, catchy jig; No. III. is a Bourrée in D minor with a graceful Minuetto in the tonic major as an Intermezzo. Those who delight in the music of bygone days will find plenty to interest them in this tuneful little Suite by the popular composer of 'Heart of Oak.' The violin part presents no difficulty, and does not exceed the third position. The editing is in every way excellent.

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The fact that so many good musicians are turning their attention to the arrangement of folk-songs for use in the choral society, is evidence of a certain trend in the direction of appreciation of the wealth that surrounds us. The melody of 'Kitty of Coleraine' has a charming rhythmic daintiness that is increased by the skill of the arrangement. Some very good vocalisation is needed, but the mere notes and time will give no trouble. We imagine that the piece would sound even better a semitone or even a tone higher.

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*Fatum.* Klavier-Variationen in B moll. Composed by Christian Sinding. Op. 94.

[Breitkopf & Härtel.]

The ten pieces by Joseph Suk, published in two volumes under the collective title of 'Erlebtes und Erträumtes,' offer much food for thought to the modern student of harmony, whom they will certainly interest. The composer has an inventive gift, which he exercises in evolving novel chords and progressions. The results occasionally supply an answer to the question 'How can I be ugly?' recently propounded in these columns, but more often they have a strange—if outlandish—beauty of their own. It is worthy of note that but sparing use is made of the so-called 'tonal scale.' In design and idiom the music has a highly individual character. Evidently it was written by no 'prentice hand, but rather by one guided by experience and confidence. All the pieces seem to imply an underlying idea or programme, although in only two cases is a title supplied. The fifth, which ends the first volume, is written 'Zur Genesung meines Sohnes.' It is an Adagio of remarkable intensity and expressiveness. The eighth is the lightest in character and texture and is perhaps the most pleasing of the series. The tenth is entitled 'Den vergessenen Grabhügeln auf unserem Dorfriedhofe,' and aptly illustrates the subject.

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## BOOKS RECEIVED.

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JOSEPH MONDAY, on January 19, aged fifty-eight. He was organist of Holy Trinity Church, Bessborough Gardens, London, W. Many will remember the deceased musician, mainly because of his intimate connection with the St. George's Glee Union, of which for thirty years he was conductor.

A melancholy interest, especially to older members of the musical community, attached to the death of MRS. W. T. BEST, whose remains were interred with those of her distinguished husband in Childwall Churchyard, on December 31. The venerable lady of eighty had survived her husband thirteen years.

## MUSIC IN RELATION TO OTHER ARTS.

BY DR. H. WALFORD DAVIES.

On January 22, Dr. H. Walford Davies gave at the Royal Institution the first of three lectures on 'Music in Relation to other Arts.' Below we give a summary.

Dr. Davies began by observing that music is constantly connected with other arts in practice. It is coupled with poetry in song, with narrative in recitative, with scenic effect, tableaux, and action in incidental music, and with all these in opera. Lastly, by literary suggestion, it is associated with any or all of them in so-called programme-music, that is, instrumental music with some explanatory poetic, picturesque or dramatic basis. Yet Music's relations to the arts of the poet, orator, painter, and dramatist are not made so indubitably clear up to the present time that a discussion of the subject may not be timely; even utterances which cannot possibly be authoritative or exhaustive may be forgiven if they prove only suggestive. And by some happy chance they may provoke more adequate treatment of the whole question.

Though we may only partly perceive the utility and necessity of the arts in the scheme of human affairs, it must be seen that they are to the very last detail a natural product—the flower of human activity. A tendency to mentally separate Art from so-called practical affairs must be noted. Some class Art as a superhuman matter above our ken, and others brand it as unpractical. The truth is surely clear that man has long found it as natural to hunger in some measure after daily beauty as for daily bread. It is dangerously convenient to oppose the terms 'artificial' and 'natural,' but they form no real antithesis, since the artificer himself is a natural creature and the ingenious man simply follows his instincts. We should more truly relate artistic activity with the rest of human life if we could steadily view mankind from a kind of mental aeroplane. If ants added a crude music to their other accomplishments, would any man in his senses curse these amazing creatures for having ceased to be natural?

As a starting point for a comparison of the arts, he desired to suggest that artistic activity is in every sense of the word *natural*, and that we are likely to fail to relate the arts to one another, if by some arbitrary line we sever artistic effort from all other natural activities that give us happiness.

The fine arts make their appeal only to the two most refined senses, the eye and the ear. If the arts are the product of natural activity appealing to these fine senses, it may be inferred that homely human nature will peep out from behind them. They are likely to set forth or express (as far as their limitations allow) the familiar characteristics of humanity, as exemplified in ordinary daily life. It had been suggested—he knew not by whom—that all art is a manifestation of the joy of life. In this it merely shares the honours with every healthy activity. Perhaps the greatest characteristic of life is the beneficent joy taken by the creature in the healthy exercise of its every faculty. Anyone can see that this is the chief driving force of the world. Joy is our wage; the Creator pays the creature in this most excellent coin, and when there is enough and to spare we make music of it. Art may be not too fancifully described as man's savings bank, which he has devised in order to put his spare joy out at interest.

Art then is a gratuity in life invented by man for his own and others' diversion, in his spare time, and with his spare labour. Practical men seem sometimes to despise Art on this very account. But, just as the true nature of a man will be more completely betrayed in the gratuitous use he makes of his spare time than in those pursuits which are dictated by

sheer necessity, may not the true nature of humanity at large be more fully revealed in these glorious gratuitous pursuits?

Some would say that refined sensuous gratification is the chief aim of musical art. Then the emotional satisfaction found in a series of solemn chords or an exquisite rise and fall of melody is so great as to lead many to assert that emotion in its turn is the chief faculty to which the art addresses itself. Again, the extraordinary joy experienced in the recognition, apprehension and actual creation of orderly design in tones is strong enough to cause distinguished critics like Hanslick to oppose somewhat bitterly the emotional view of the art, and to champion the intellectual side as the chief, if not the only object. He would venture to suggest that controversy about these appeals is out of place, and that ultimately there will be found in Art man's whole record of his interests in life. To define it as the language of emotion is less than half the truth. It is nearer the truth to call it the language of vital energy.

This inexplicable vital ardour of man in all its aspects—sensational, emotional, intellectual—is undoubtedly regulated by the still more inexplicable will-power that controls our pursuits, the Choosing force (so diversely named by man) which alone gives Art the responsible creative touch, the existence of which, in Bach and Beethoven for example, we can neither deny nor explain.

Let it be, at all events provisionally, granted: (1) that Art is a purely natural human pursuit; (2) that it is gratuitously undertaken by man, for love, in his spare time, with his spare energy; and (3) that therefore it may reasonably be expected to record, reveal, and communicate vital humanity.

From these facts three important deductions may be made. The first is that this human content of the arts will be found to be the great common factor that relates them; in all alike the same human nature will record itself. It is here that their blood-relationship (a term more useful than elegant) may be found. Secondly, any essential differences or incongruities that appear between any two arts will obviously not be differences of content so much as accidental differences brought about by the natural limitations of eye and ear and of the special medium employed by each art. Thirdly, since Art is undertaken for love rather than of necessity, its utterances will only arise when vital ardour rises above a certain prosaic level. Coldness or apathy produce no Art; a lukewarm kettle never sings.

One reminder may be added which seems invaluable for critical thinking on Art, and that is, that there is a two-fold aspect of almost all the arts, except perhaps that of arabesque. There is joy in artistic *expression* and in what may be termed artistic *impression*, and these joys, though constantly mingled, are as distinct from each other as action is distinct from contemplation. The first chapter of Genesis conceives the Creator as an artist rejoicing in action and contemplation: 'And God saw, and behold it was very good.'

It constantly occurs to the mind that certain outlines of hills or trees or mere curves are closely analogous to melodic outline. A melody will in this way recall a drawing. Mozart will suggest Raphael, and Michael Angelo Beethoven. Then rhythmic successions will suggest gesture. By tracing these likenesses and determining their limitations it may be possible to discover how kindred arts may be combined, and to detect insuperable flaws in some accepted combinations, and to guess at possible ways such as are fully hinted by men like Debussy, and in the brilliant picture-music of Strauss's 'Don Quixote' and 'Till Eulenspiegel.'

That both light and sound, the two appeals to eye and ear, are unsubstantial is the deepest and greatest analogy of the bare materials of Art. It is true that the pigment and canvas of the painter, the marble of the sculptor, the granite of the architect, are essential, but they have little more to do with the artistic appeal than the horse whose tail goes to make a fiddle bow has to do with the artistic appeal of a Joachim.

It is desirable at this stage to observe the exact difference between substance on the one hand and light and sound on the other. Every substance perceptible to man has five properties: its three dimensions, and location and duration. Failing any one of these it ceases to exist. But light and sound, as has been said above, are not substantial but are simply vibrational, and each needs but four properties in order to be perceived. These are: (1) Intensity, (2) Rapidity, (3) Location, (4) Duration. There is a kindred pleasure to the eye and ear respectively in

JOSEPH MONDAY, on January 19, aged fifty-eight. He was organist of Holy Trinity Church, Bessborough Gardens, London, W. Many will remember the deceased musician, mainly because of his intimate connection with the St. George's Glee Union, of which for thirty years he was conductor.

A melancholy interest, especially to older members of the musical community, attached to the death of MRS. W. T. BEST, whose remains were interred with those of her distinguished husband in Childwall Churchyard, on December 31. The venerable lady of eighty had survived her husband thirteen years.

## MUSIC IN RELATION TO OTHER ARTS.

BY DR. H. WALFORD DAVIES.

On January 22, Dr. H. Walford Davies gave at the Royal Institution the first of three lectures on 'Music in Relation to other Arts.' Below we give a summary.

Dr. Davies began by observing that music is constantly connected with other arts in practice. It is coupled with poetry in song, with narrative in recitative, with scenic effect, tableaux, and action in incidental music, and with all these in opera. Lastly, by literary suggestion, it is associated with any or all of them in so-called programme-music, that is, instrumental music with some explanatory poetic, picturesque or dramatic basis. Yet Music's relations to the arts of the poet, orator, painter, and dramatist are not made so indubitably clear up to the present time that a discussion of the subject may not be timely; even utterances which cannot possibly be authoritative or exhaustive may be forgiven if they prove only suggestive. And by some happy chance they may provoke more adequate treatment of the whole question.

Though we may only partly perceive the utility and necessity of the arts in the scheme of human affairs, it must be seen that they are to the very last detail a natural product—the flower of human activity. A tendency to mentally separate Art from so-called practical affairs must be noted. Some class Art as a superhuman matter above our ken, and others brand it as unpractical. The truth is surely clear that man has long found it as natural to hunger in some measure after daily beauty as for daily bread. It is dangerously convenient to oppose the terms 'artificial' and 'natural,' but they form no real antithesis, since the artificer himself is a natural creature and the ingenious man simply follows his instincts. We should more truly relate artistic activity with the rest of human life if we could steadily view mankind from a kind of mental aeroplane. If ants added a crude music to their other accomplishments, would any man in his senses curse these amazing creatures for having ceased to be natural?

As a starting point for a comparison of the arts, he desired to suggest that artistic activity is in every sense of the word *natural*, and that we are likely to fail to relate the arts to one another, if by some arbitrary line we sever artistic effort from all other natural activities that give us happiness.

The fine arts make their appeal only to the two most refined senses, the eye and the ear. If the arts are the product of natural activity appealing to these fine senses, it may be inferred that homely human nature will peep out from behind them. They are likely to set forth or express (as far as their limitations allow) the familiar characteristics of humanity, as exemplified in ordinary daily life. It had been suggested—he knew not by whom—that all art is a manifestation of the joy of life. In this it merely shares the honours with every healthy activity. Perhaps the greatest characteristic of life is the beneficent joy taken by the creature in the healthy exercise of its every faculty. Anyone can see that this is the chief driving force of the world. Joy is our wage; the Creator pays the creature in this most excellent coin, and when there is enough and to spare we make music of it. Art may be not too fancifully described as man's savings bank, which he has devised in order to put his spare joy out at interest.

Art then is a gratuity in life invented by man for his own and others' diversion, in his spare time, and with his spare labour. Practical men seem sometimes to despise Art on this very account. But, just as the true nature of a man will be more completely betrayed in the gratuitous use he makes of his spare time than in those pursuits which are dictated by

sheer necessity, may not the true nature of humanity at large be more fully revealed in these glorious gratuitous pursuits?

Some would say that refined sensuous gratification is the chief aim of musical art. Then the emotional satisfaction found in a series of solemn chords or an exquisite rise and fall of melody is so great as to lead many to assert that emotion in its turn is the chief faculty to which the art addresses itself. Again, the extraordinary joy experienced in the recognition, apprehension and actual creation of orderly design in tones is strong enough to cause distinguished critics like Hanslick to oppose somewhat bitterly the emotional view of the art, and to champion the intellectual side as the chief, if not the only object. He would venture to suggest that controversy about these appeals is out of place, and that ultimately there will be found in Art man's whole record of his interests in life. To define it as the language of emotion is less than half the truth. It is nearer the truth to call it the language of vital energy.

This inexplicable vital ardour of man in all its aspects—sensational, emotional, intellectual—is undoubtedly regulated by the still more inexplicable will-power that controls our pursuits, the Choosing force (so diversely named by man) which alone gives Art the responsible creative touch, the existence of which, in Bach and Beethoven for example, we can neither deny nor explain.

Let it be, at all events provisionally, granted: (1) that Art is a purely natural human pursuit; (2) that it is gratuitously undertaken by man, for love, in his spare time, with his spare energy; and (3) that therefore it may reasonably be expected to record, reveal, and communicate vital humanity.

From these facts three important deductions may be made. The first is that this human content of the arts will be found to be the great common factor that relates them; in all alike the same human nature will record itself. It is here that their blood-relationship (a term more useful than elegant) may be found. Secondly, any essential differences or incongruities that appear between any two arts will obviously not be differences of content so much as accidental differences brought about by the natural limitations of eye and ear and of the special medium employed by each art. Thirdly, since Art is undertaken for love rather than of necessity, its utterances will only arise when vital ardour rises above a certain prosaic level. Coldness or apathy produce no Art; a lukewarm kettle never sings.

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perception of infinite varieties of light and sound, from the greatest light bearable to the verge of darkness, and from the greatest sound endurable down to the edge of silence. It may now be noted how differently the arts use this medium.

Varieties of duration of pleasure or pain enormously affect the human creature. Persistent sound or light may become terrifying, and an intermittent sound affects us forcibly—hence the power of rhythmic device. Now the chief aural arts—music, poetry, oratory—press Duration into service and use it as a third dimension. The chief visual arts do not do so. Of course they have duration, in that they exist; but they do not use it as a means of expression, as a dimension. They are the still arts. Pictures, sculpture, architecture do not vary in time. There they stand for us to behold and enjoy. Next, there is a second significant fact to be noted as to the use made in both departments of the property of location. Neither of them, he thought, actually uses location, the near or far, as a *quasi* dimension. But both are able to simulate it; the visible arts do it by perspective, the audible arts do it by adroit use of intensity. Thus a remote figure in the background of a picture gives the idea of distance, and is less impressive than one in the foreground. A burning *crescendo* in music may give us the effect of an object approaching, *diminuendo* of an object retreating. In the use of duration as a dimension, music and the aural arts generally have a great advantage, for all the overpowering appeals of rhythm are at their service. Time is made of moment. The work of art becomes urgent, fateful; there is a beginning and end to it, and if we miss one moment we may miss its purpose. By the use of duration as a dimension music acquires life, pulse, throb, increase of vitality, it lives, it kicks, it struggles, it attains peace, it dies. A picture can suggest all these things by association of ideas. It can suggest rhythm, pulse, a kick, death. But it is a mute suggestion, and there is a sense in which the spectator has to meet it half-way. What does music pay for its advantage in this respect? What compensates the painter for his disadvantage? It has already been hinted how that rise and fall of melody are akin to rise and fall of outline. Let it be noticed that an artist who does not use time as a dimension is independent of time. He has not to recall by memory, nor is he compelled to move on. He can retrace his steps over and over again. He can move backward as well as forward. He may view his whole picture. A musician, on the other hand, is compelled to move forward. Moreover, he perceives only that minute part of his whole work which is in the present. The past moment is irrecoverable, except by memory, the future unheard. He is in the position of a man looking at a passing panorama through a thin crack in a panel.

Next we must note how the twofold appeal to which reference has been made works out to eye and ear. Everyday we express feeling spontaneously in two ways, by gesture and vocal utterance. By these means we relieve our feelings and habitually communicate with each other. But that sound and sign express and evoke feeling is only half the story. The absorbing work of an artist is chiefly concerned with the other half, that of deliberate design, in which, while there is plenty of the mere ardour of life, there is also the superior joy, that of the mind; joy in order, the discernment of order, and the exemplification of order, one may even say the creation of order. [Here Dr. Davies exhibited a diagram showing the genesis and relation of the arts. This diagram we hope to reproduce in our report of the succeeding lectures.]

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(Continued on page 107.)

1 Cor. v. 7, 8.  
Rom. vi. 9-11.  
1 Cor. xv. 20.

## ANTIPHON.

Composed by OLIVER KING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro jubilante.*

**SOPRANO.**  
Christ our Pass-o-ver is sac - ri - fi - ced for us :

**ALTO.**  
Christ our Pass-o-ver is sac - ri - fi - ced for us :

**TENOR.**  
Christ our Pass-o-ver is sac - ri - fi - ced for us :

**BASS.**  
Christ our Pass-o-ver is sac - ri - fi - ced for us :

Christ our Pass-o-ver is sac - ri - fi - ced for us :

*ff* There - fore let . . us keep the feast,

*ff* There - fore let . . us keep the feast,

*ff* There - fore let . . us keep the feast, *mf* not with the old leaven, nor with the

*ff* There - fore let . . us keep the feast, *mf* not with the old leaven, nor with the

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Christ our Pass-o-ver is sac-ri-fi-ced for us:  
Christ our Pass-o-ver is sac-ri-fi-ced for us:

There-fore let . . us keep the feast,  
There-fore let . . us keep the feast,  
There-fore let . . us keep the feast, not with the old leaven, nor with the  
There-fore let . . us keep the feast, not with the old leaven, nor with the

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but with the un-leav-ened bread of sin - cer-i - ty and truth.

but with the un-leav-ened bread of sin - cer-i - ty and truth.

leaven of mal-ice and wickedness,

leaven of mal-ice and wickedness,

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do -

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do -

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do -

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do -

min - ion o - ver Him.

min - ion o - ver Him.

min - ion o - ver Him. For in that He died, He died un-to sin once, . .

min - ion o - ver Him. For in that He died, He died un-to sin once, . .

( 2 )



but with the un-leav-ened bread of sin - cer-i - ty and truth.

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min - ion o - ver Him.

min - ion o - ver Him.

min - ion o - ver Him. For in that He died, He died un-to sin once, . .

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( 2 )

in that He liv-eth, He liv-eth un- to God, but

in that He liv-eth, He liv-eth un- to God.

Like-wise

Tromba 8 ft.

reck-on ye al-so your-selves . . . to be dead in-deed un-to sin:

in that He liv-eth, He liv-eth un- to God, but

in that He liv-eth, He liv-eth un- to God.

Like-wise

Tromba 8 ft.

reck-on ye al-so your-selves . . . to be dead in-deed un-to sin:

but a - live . . . un - to God . . . through Je - sus

but a - live . . . un - to God . . . through Je - sus

but a - live . . . un - to God . . . through Je - sus

but a - live . . . un - to God . . . through Je - sus

Christ our Lord. . . Christ is risen, is

Christ our Lord. . . Christ is risen, is

Christ our Lord. . . Christ is risen, is

Christ our Lord. . . Christ is risen, is

risen from the dead, and be - come the first-fruits of them that slept,

risen from the dead, and be - come the first-fruits of them that slept,

risen from the dead, and be - come the first-fruits of them that slept,

risen from the dead, and be - come the first-fruits of them that slept,

( 4 )



but a - live . . . un - to God . . . through Je - sus

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Christ our Lord. . . Christ is risen, is

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Christ is risen, . . . is risen from the dead, . . . is

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*dim.*

*senza Ped.*

slept, . . . the first . . . fruits of them that slept, the

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Christ is risen, . . . is risen from the dead, . . . is

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*dim.*

*senza Ped.*

slept, . . . the first . . . fruits of them that slept, the

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rit.

that . . slept.

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that . . slept.

a tempo. pp rit.

Bourdon only.

Also published in Novello's Tonic Sol-fa Series, No. 1833, price 1½d.

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THE INCORPORATED SOCIETY OF MUSICIANS—  
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Breathing exercises are systematically taught to the young in nearly all our schools and, feeling as strongly as he did that the latest instructions issued by the Board of Education for the guidance of the teachers in schools cannot but have a pernicious effect upon children's voices, it was clearly his bounden duty to make use of this golden opportunity to point out to such a representative body of voice-trainers the dangers of allowing imperfect breathing methods to be generally adopted without challenge.

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The scientific teaching demanded in vocal culture, in the widest sense, merited a special name to differentiate its function. He suggested the term 'Euphonetics,' to define the musical pronunciation of standard English in song and speech.

The basis of success in vocal phonology (by which is meant musical pronunciation) is the artistic shaping of the articulatory apparatus, and the control of the breath while making sound in these shapes, especially the control in the shapes of the six chief Italian vowel sounds—oo—oh—aw—ah—ay—ee; each of these important shapes possesses its own particular harmonies, which are lost unless the shape is correctly formed; the control of the breath in the well-formed shapes produces musical sounds.

To say that the musical voice of the Italian is due to the perfect pronunciation of his musical vowels is more likely to be true, than to attribute it to climatic condition; if it were really a matter of climate, musical speech or song would be utterly impossible in this country, with its changeable weather. The English language can be made quite musical by paying attention to the correct pronunciation of its vowels in speech and song; it is a language that is full of grit because of the effective arrangement of the consonants in the formation of its words. The music of the English language may be said to be dependent upon the Italianisation of its important vowel sounds.

There are two distinct methods used to obtain this control over the vocal mechanism: the scientific and the artistic. The one begins at the beginning and is safe and sure, the other begins at the end and is uncertain; the one begins with breathing, and the other with expression. The artistic temperament is of the greatest utility if properly applied, but is answerable for much mental pain and anguish if not kept within reasonable bounds.

Persistent and intelligent daily work is capable of overcoming even almost insuperable difficulties; emotional outbursts of energy may be showy, but it is the steady work that tells. Many possess a valuable artistic temperament, which remains latent until they have overcome by hard work special individual difficulties which prevent them from having the means of expression.

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The last day, January 7, was devoted to social enjoyment.

On the whole the Conference was regarded as a very successful one, but it was saddened by the recent death of Professor Prout, who was one of the most regular attendants at the Conference, and who had endeared himself to all members by his ability and personality.

## ENGLISH MUSIC IN ROME.

An orchestral concert given in the Corca at Rome on January 6 by the Royal Academy of Santa Cecilia, mainly for the purpose of bringing works of English composers before the public, was an unqualified success. The programme included Elgar's Symphony in A flat and Stanford's 'Irish' Rhapsody. Mr. Landon Ronald, who conducted, made a very great impression. The Italian newspapers write glowingly both of the music and the excellence of the performance. The following are quotations from the criticisms:

*Il Messaggero*.—The Symphony is one of the greatest and most genial works which can be found to-day in the productions of any country. The abundance and development of melodic ideas, originality of harmonic combinations, richness and force of the instrumentation, and unity of conception, combined to produce a profound impression on the audience, which applauded with conviction and enthusiasm. The Rhapsody is rich in original melody, and is developed and orchestrated with great skill.

*Giornale d'Italia*.—Landon Ronald gave proof of his experienced technique, preparing a programme new to the orchestra in four or five rehearsals. He conducted with complete mastery and, we should note, a sober beat, and with correctness of gesture. Elgar's Symphony is a grand work. It takes its place in the first rank of contemporaneous symphonic productions. The Irish Rhapsody has rich, varied, and brilliant instrumentation. Landon Ronald has rendered noble service to the art of his country.

*La Tribuna*.—Elgar's Symphony is truly a grand symphonic composition. It has a magnificent unity of conception which is very rarely found in a work of such great dimensions. If the melodic ideas are not of great originality they are always nobly and broadly developed, and the working out is absolutely masterly. It is a noble manifestation of art. The Rhapsody is elaborated with taste and elegance and orchestrated with skill.

The 'Peer Gynt' Suite, of Grieg, and Wagner's 'Kaiser-marsch' were other items, the performance of which under Mr. Ronald caused great enthusiasm.

## QUEEN'S HALL ORCHESTRA.

Only tried and familiar music was included in the programme of the New Year's Day Concert. The noteworthy point was that Sir Alexander Mackenzie conducted, and that the chief work performed was Tchaikovsky's 'Pathetic' Symphony, which he was the first to introduce into England, at a Philharmonic Concert given in 1894. Many readings of the Symphony have been heard in London since that occasion, but few in which a more impressive effect was obtained without recourse to exaggeration. Mr. Ben Davies sang Wagner excerpts, and Mr. Coleridge-Taylor's 'Onaway! awake, beloved.' The remainder of the programme consisted of works by Tchaikovsky and Wagner.

At the concert given on January 15, Mr. Henry J. Wood made his first appearance since his bereavement, and was accorded a reception that was intended to show how deeply the audience sympathised with him. That this expression of regard and sympathy took the form of applause that grated on all sensitive minds, merely illustrates the inadequacy and conventionality of the means of expression of feeling possible to audiences. The programme comprised seven pieces, and was too long both for the endurance and convenience of the audience. A newly-written overture to 'Everyman' (Walford Davies), which was conducted by the composer, was followed with profound attention. The significance, earnestness and consistency of its treatment mark it as one of the most mature works of its industrious composer. Concerto No. 24 in C minor for pianoforte, by Mozart, was beautifully played by M. Raoul Pugno. The work is not engrossingly interesting, and much the same may be said of Haydn's Symphony in E flat, known as the 'Philosopher.' Sibelius's 'Valse Triste' is evidently much liked by some listeners, but we imagine that this appreciation arises more from the touching character of the programme basis than from any exquisite treatment by the composer. Indeed the ideas are by no means exalting. Bach's vivid 'Brandenburg' Concerto No. 5, in D, for pianoforte, flute, violin and strings



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The last day, January 7, was devoted to social enjoyment.

On the whole the Conference was regarded as a very successful one, but it was saddened by the recent death of Professor Prout, who was one of the most regular attendants at the Conference, and who had endeared himself to all members by his ability and personality.

## ENGLISH MUSIC IN ROME.

An orchestral concert given in the Corca at Rome on January 6 by the Royal Academy of Santa Cecilia, mainly for the purpose of bringing works of English composers before the public, was an unqualified success. The programme included Elgar's Symphony in A flat and Stanford's 'Irish' Rhapsody. Mr. Landon Ronald, who conducted, made a very great impression. The Italian newspapers write glowingly both of the music and the excellence of the performance. The following are quotations from the criticisms:

*Il Messaggero*.—The Symphony is one of the greatest and most genial works which can be found to-day in the productions of any country. The abundance and development of melodic ideas, originality of harmonic combinations, richness and force of the instrumentation, and unity of conception, combined to produce a profound impression on the audience, which applauded with conviction and enthusiasm. The Rhapsody is rich in original melody, and is developed and orchestrated with great skill.

*Giornale d'Italia*.—Landon Ronald gave proof of his experienced technique, preparing a programme new to the orchestra in four or five rehearsals. He conducted with complete mastery and, we should note, a sober beat, and with correctness of gesture. Elgar's Symphony is a grand work. It takes its place in the first rank of contemporaneous symphonic productions. The Irish Rhapsody has rich, varied, and brilliant instrumentation. Landon Ronald has rendered noble service to the art of his country.

*La Tribuna*.—Elgar's Symphony is truly a grand symphonic composition. It has a magnificent unity of conception which is very rarely found in a work of such great dimensions. If the melodic ideas are not of great originality they are always nobly and broadly developed, and the working out is absolutely masterly. It is a noble manifestation of art. The Rhapsody is elaborated with taste and elegance and orchestrated with skill.

The 'Peer Gynt' Suite, of Grieg, and Wagner's 'Kaiser-marsch' were other items, the performance of which under Mr. Ronald caused great enthusiasm.

## QUEEN'S HALL ORCHESTRA.

Only tried and familiar music was included in the programme of the New Year's Day Concert. The noteworthy point was that Sir Alexander Mackenzie conducted, and that the chief work performed was Tchaikovsky's 'Pathetic' Symphony, which he was the first to introduce into England, at a Philharmonic Concert given in 1894. Many readings of the Symphony have been heard in London since that occasion, but few in which a more impressive effect was obtained without recourse to exaggeration. Mr. Ben Davies sang Wagner excerpts, and Mr. Coleridge-Taylor's 'Onaway! awake, beloved.' The remainder of the programme consisted of works by Tchaikovsky and Wagner.

At the concert given on January 15, Mr. Henry J. Wood made his first appearance since his bereavement, and was accorded a reception that was intended to show how deeply the audience sympathised with him. That this expression of regard and sympathy took the form of applause that grated on all sensitive minds, merely illustrates the inadequacy and conventionality of the means of expression of feeling possible to audiences. The programme comprised seven pieces, and was too long both for the endurance and convenience of the audience. A newly-written overture to 'Everyman' (Walford Davies), which was conducted by the composer, was followed with profound attention. The significance, earnestness and consistency of its treatment mark it as one of the most mature works of its industrious composer. Concerto No. 24 in C minor for pianoforte, by Mozart, was beautifully played by M. Raoul Pugno. The work is not engrossingly interesting, and much the same may be said of Haydn's Symphony in E flat, known as the 'Philosopher.' Sibelius's 'Valse Triste' is evidently much liked by some listeners, but we imagine that this appreciation arises more from the touching character of the programme basis than from any exquisite treatment by the composer. Indeed the ideas are by no means exalting. Bach's vivid 'Brandenburg' Concerto No. 5, in D, for pianoforte, flute, violin and strings

was a welcome relief. This was followed by no less a contrast than Debussy's prelude 'L'Après-midi d'un Faune,' in which piece the composer exemplifies so happily most of his well-known characteristics. The last piece was the symphonic poem for pianoforte and orchestra, 'Les Djinns,' by César Franck, and to many present this was the greatest attraction of the concert. It is a deeply interesting work of a composer whose claim to attention and fame is only now beginning to be conceded. It was finely performed by all concerned. M. Raoul Pugno was again the pianist, and again he displayed his duly restrained and controlled virtuosity.

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The concert given at the Queen's Hall on January 17 derived great interest from the fact that M. Wassili Safonoff was the conductor. It says much for the genius of this maestro that he was able to impart fresh attraction to Beethoven's 'Eroica' Symphony. The notable feature of Safonoff's interpretation was its grip and intensity. The slow movement especially was impressive. A novelty in the programme was a new Pianoforte concerto in D composed by Hans Huber, a Swiss musician, who is director of the Basle Music School. The new work did not make a very favourable impression. It contains some graceful and fanciful writing, especially in the opening Passacaglia movement; but on the whole there are seldom ideas that arrest the attention, and there is much that can only be described as weak and commonplace. Herr Lochbrunner, who was the soloist, displayed considerable technique, but his *forte* touch was hard and over-accented. Other items in the programme were Mozart's overture 'Il Seraglio' and Tchaikovsky's overture 'Romeo and Juliet.' The latter work was finely played. Its passion and colour stimulated M. Safonoff to display his powers at their best.

At the concert given in Covent Garden Theatre on January 23, an interesting novelty was produced—a Nocturne for orchestra, by Mr. Henry Coates. This proved to be a remarkably melodious and attractive composition, displaying originality and imagination, and under the skilful direction of M. Safonoff was so much to the liking of the audience that it was repeated.

#### THE GIRLS' SCHOOL MUSIC UNION.

At a meeting of the Girls' School Music Union, presided over by Dr. Somervell, held at the Notting Hill High School on January 15, Dr. H. P. Allen, of New College, Oxford, read a paper on 'Responsibility in choice of music.' There was a good attendance of members and friends, who followed Dr. Allen's remarks with acute professional interest. The lecturer addressed himself to the question mainly from the point of view of the teacher of the pianoforte, although he said he could not claim any very large acquaintance with the problems which such teachers had to face. But as an examiner in music he confessed that he was constantly confronted with this thought: 'How far are these students on the right road to become really intelligent musicians?' He admitted that a very large number of children who learn music ought never to touch a pianoforte, except, perhaps, to dust it; but that it was futile to prevent parents from considering their children born musicians, and impossible in most cases to tell with certainty that any given child had musical gifts until she had been taught for a considerable time. This made the teacher's task a particularly difficult one. Dr. Allen thought that the teacher's responsibility in the choice of music to be studied had not always been fully realised. He assumed that the main object in teaching music was to create musicians who, by their powers of interpretation and technique, were able to give pleasure to themselves and also to their hearers. He felt confident that those who could give themselves pleasure would always outnumber those who could give pleasure to others. In teaching, the important thing was to associate the sounds of the instrument with those of the voice, and to induce recognition by both eye and ear. The development of musical sense should have more attention than the learning of pieces. Dr. Allen said that there were five considerations affecting the choice of music:

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The Gesellschaftskonzert on January 5 proved especially interesting, through the production of a valuable novelty—a large cantata in two parts, 'Aus dem Buche Hiob'—by the Austrian composer, Herr Karl Prohaska, who with this work greatly enhanced his reputation. On the same evening the Portuguese violoncello virtuoso, Señor Pablo Casals, made a sensation with his playing. At his own concert, which followed shortly after, he showed himself to be a violoncellist of the very first rank, particularly by his playing of solo sonatas by Bach.

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## MUSIC IN MELBOURNE.

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## London Concerts.

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## CHAMBER MUSIC.

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excellence. The members of the Trio appear in turn as soloists at these concerts; on this occasion the task of performing alone fell upon the pianist, Madame Amina Goodwin, who carried it out with ability. Songs were contributed by Miss Florence Shee.

At the music-meeting of the London Chamber Concert Association, which took place at Messrs. Novello's rooms on January 12, a programme of old music which fully maintained the interest of the series was brought forward, and successfully accomplished. The work of chief interest was a 'Sinfonia' in D minor by Friedemann Bach, laid out for two flutes, two violins, viola, violoncello and 'continuo.' As far as the concert givers could ascertain, it was performed on this occasion for the first time in London, as also were a String quartet in A by Michael Haydn; a Concerto in G (Op. 9, No. 1) by Charles Avison, scored for strings and 'continuo'; and a Sonata in E minor for two flutes by J. A. Hasse (Op. 1, No. 1). A Violoncello sonata by Veracini, a Harpsichord sonata by G. F. Doles, and a Quartet by Mozart for flute and strings, completed the programme. Miss Hannah Bryant played the harpsichord music with great skill, Messrs. Albert and Henry Fransella were able flautists, and Messrs. Bonarius, Wynn Reeves, Hobday and Such were the string players.

On January 22, Mr. Joseph Holbrooke inaugurated the ninth year of his series of British chamber concerts. A Pianoforte trio (No. 2, in G minor) by Mr. Jervis Read was introduced to the British public—as represented by an audience that failed to make even the Salle Erard look well filled. Perhaps Mr. Holbrooke's recent remorseless attack on deadheads has pained those useful members of the concert-going public. It is to be hoped that the outcome will be frequent performance in a larger arena, for the work was well received and was thoroughly deserving of its success. It is designed in one movement, and exhibits a command of form, effective scoring and harmonic resource. The other concerted works performed were a Pianoforte quartet (No. 2, in G minor) by Mr. R. H. Walthew, and Mr. Holbrooke's 'third and last' Pianoforte quintet (Op. 45). The executants were Mr. Walthew and Mr. Holbrooke (pianoforte), Mr. John Saunders and Mr. Charles Woodhouse (violin), Mr. Ernest Yonge (viola), Mr. Jean Preuveneers and Mr. Charles Crabbe (violoncello). English songs were given by Miss Effie Martyn. Whether Mr. Holbrooke would class this lady as a vocalist or a singer we are unaware, but to us at least she is both.

The Bechstein Hall was too small to accommodate all who came, on January 20, to hear Madame Kirkby Lunn give her recital, announced as her only one this season. Though seldom heard as a *lieder* singer, Madame Kirkby Lunn attains as high a standard in this capacity as in her better-known operatic rôles. Her programme was varied, and included a group of modern English songs, of which one of the most successful came from the pen of Mr. Percy Pitt, who was the accompanist.

On January 18 the Central London Choral and Orchestral Society gave a concert in St. James's Hall, under the skilful guidance of Mr. David Thomas. Elgar's choral suite 'From the Bavarian Highlands' and a concert version of German's 'A Princess of Kensington' were the chief works in a well-chosen popular programme. Both chorus and orchestra contributed to the success of the performances. The instrumentalists were heard alone in Godard's 'Kermesse' and Eilenburg's 'Coronation march.' The solo singers were Miss Elsie Short and Mr. Gwilym Richards.

The Railway Clearing-house Musical Society (male-voice and orchestral), which has been recently formed, successfully held its first concert at St. James's Hall on January 4. The male-voice portion of the programme was given with excellent tone and expression. Among the orchestral items was Schubert's 'Unfinished' symphony. The concerted items were acceptably interspersed with solos. Mr. T. Smith was the conductor.



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On January 22, Mr. Joseph Holbrooke inaugurated the ninth year of his series of British chamber concerts. A Pianoforte trio (No. 2, in G minor) by Mr. Jervis Read was introduced to the British public—as represented by an audience that failed to make even the Salle Erard look well filled. Perhaps Mr. Holbrooke's recent remorseless attack on deadheads has pained those useful members of the concert-going public. It is to be hoped that the outcome will be frequent performance in a larger arena, for the work was well received and was thoroughly deserving of its success. It is designed in one movement, and exhibits a command of form, effective scoring and harmonic resource. The other concerted works performed were a Pianoforte quartet (No. 2, in G minor) by Mr. R. H. Walthew, and Mr. Holbrooke's 'third and last' Pianoforte quintet (Op. 45). The executants were Mr. Walthew and Mr. Holbrooke (pianoforte), Mr. John Saunders and Mr. Charles Woodhouse (violin), Mr. Ernest Yonge (viola), Mr. Jean Preuveneers and Mr. Charles Crabbe (violoncello). English songs were given by Miss Effie Martyn. Whether Mr. Holbrooke would class this lady as a vocalist or a singer we are unaware, but to us at least she is both.

The Bechstein Hall was too small to accommodate all who came, on January 20, to hear Madame Kirkby Lunn give her recital, announced as her only one this season. Though seldom heard as a *lieder* singer, Madame Kirkby Lunn attains as high a standard in this capacity as in her better-known operatic rôles. Her programme was varied, and included a group of modern English songs, of which one of the most successful came from the pen of Mr. Percy Pitt, who was the accompanist.

On January 18 the Central London Choral and Orchestral Society gave a concert in St. James's Hall, under the skilful guidance of Mr. David Thomas. Elgar's choral suite 'From the Bavarian Highlands' and a concert version of German's 'A Princess of Kensington' were the chief works in a well-chosen popular programme. Both chorus and orchestra contributed to the success of the performances. The instrumentalists were heard alone in Godard's 'Kermesse' and Eilenburg's 'Coronation march.' The solo singers were Miss Elsie Short and Mr. Gwilym Richards.

The Railway Clearing-house Musical Society (male-voice and orchestral), which has been recently formed, successfully held its first concert at St. James's Hall on January 4. The male-voice portion of the programme was given with excellent tone and expression. Among the orchestral items was Schubert's 'Unfinished' symphony. The concerted items were acceptably interspersed with solos. Mr. T. Smith was the conductor.

A concert in aid of the St. John's College (Cambridge) Mission to Walworth was given at Kensington Town Hall on January 11. Mr. C. B. Rootham, who is organist of the College, contributed two compositions to the programme. The one was a pleasantly-written String quintet, played under the leadership of Miss Marion Scott; the other, a setting of Scott's 'Coronach' for baritone solo and male chorus, sung by Mr. Robert Chignell and members of the College Choir and Musical Society. The following madrigals and part-songs were performed: 'Lullaby' (Byrd), 'Sir Patrick Spens' (Pearsall), 'Come, pretty wag' (Parry), and 'The Fairies' (Stanford). Miss Hilda Marchand (vocalist), Mr. E. P. Taylor (pianist) and a male-voice quartet also took part.

The vocal class at Walthamstow connected with the Essex County Council, gave a musical evening at the Technical Institute on January 15, under the conductorship of Dr. W. Lemare, when the programme included the following part-music: 'The village choristers' (Moscheles); 'The whispering leaves' (W. Lemare); 'The country dance,' 'The Pedlar,' 'The commotion of love' and 'Come, all ye lads and lasses,' all from H. Lane Wilson's cycle 'Flora's holiday.' These were interspersed with numerous vocal and pianoforte solos.

## Music in the Provinces.

### BIRMINGHAM.

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For the first time within recollection there was a concert in our Town Hall on the first of January. The concert was given by the Birmingham Symphony Orchestra, conducted by Mr. Arthur W. Payne, who has already on former occasions officiated in a similar capacity. The programme was distinctly of a popular character, and comprised the overtures 'William Tell' and '1812,' Moszkowsky's Suite 'From Foreign Parts,' Rachmaninoff's 'Prelude,' excellently orchestrated, Saint-Saëns's 'Rouet d'Omphale,' and Sullivan's 'Graceful Dance and March' from the incidental music to 'Henry VIII.' These excerpts were interpreted in a thoroughly characteristic manner and were admirable in execution. Miss Tilly Richards, the possessor of a pleasing mezzo-soprano voice of sympathetic timbre, made her debut here on this occasion, creating a favourable impression. Mr. Jesse Hackett gave a brilliant and telling delivery of 'Sound an alarm.'

The Birmingham Amateur Opera Society, who have rendered such excellent service in the past, were once more associated with the annual *conversazione* of the Midland Institute, and gave in the large Lecture Theatre of that institution, on January 10, 11, 12, 13, and 14, capital performances of Gilbert and Sullivan's 'The Yeomen of the Guard,' under Mr. Franklyn Mountford's conductorship. Chorus and orchestra, which are always a feature of these representations, were again excellent. The efficient cast of principals included Mesdames C. O. Whitfield, May Ford and Beatrice Kendall, Messrs. Percy Taunton, Harry Burman, Frank Titterton, H. H. Monckton, and E. Hastings Grainger.

A concert of special interest was given in the Windsor Room of the Grand Hotel, on January 11, by Miss Violet Banks, the object being to introduce some new artists to a local audience, namely, Miss Carmen Hill, and Miss Fanny Everleigh (violinist). Mr. Hubert Bath not only officiating as accompanist and solo pianist, but also figuring as composer. Miss Carmen Hill gave a most impressive and sympathetic rendering of Schubert's 'Du bist die Ruh.' Miss Everleigh, who is a pupil of Emile Sauret, plays like an artist in the true sense of the word. Mr. Hubert Bath, who is already well known here as the accompanist to the Theatre Royal Promenade Concerts, had arduous duties to perform, and was excellent in each capacity.

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The Pollokshields Philharmonic Society, which is doing much for the cause of high-class choral music in the city, gave a very successful performance of Sullivan's 'The Golden Legend' and Coleridge-Taylor's 'The Death of Minnehaha' on January 6. Mr. John Cullen, the able conductor of the Society, had evidently bestowed great pains in the preparation of the choruses, and the tone, attack, phrasing, and expression were worthy of high praise. The accompaniments were finely played by the Scottish Orchestra, and a highly-capable quintet of solo vocalists—Misses Edith Evans and Doris Woodall, and Messrs. John Harrison, Charles Victor, and Hugh Mitchell—performed their part with much acceptance.

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The outstanding feature of the eleventh Classical Concert, on January 18, was M. Raoul Pugno's finished performance of Saint-Saëns's fourth Pianoforte concerto in C minor, in which the distinguished pianist was ably supported by the Scottish Orchestra. The purely orchestral numbers on the programme were Brahms's 'Tragic' overture, Beethoven's eighth Symphony, and a first performance here of Paul Dukas's Scherzo for orchestra, 'L'Apprenti Sorcier.'

During the month quite attractive programmes have been given at the Saturday Popular concerts, among the novelties presented being a selection from Lalo's 'Narmouna,' and Walford Davies's 'Melody' for strings and organ. Among the solo vocalists have been Miss Antonia Dolores and Messrs. William Green and Frederic Austin. Mr. Frederic Siegl, the deputy leader of the Scottish Orchestra, made a highly successful appearance as solo violinist in Vieuxtemps' Ballade and Polonaise for violin and orchestra.

#### LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first two parts of Bach's 'Christmas Oratorio,' given here for the first time, with Mendelssohn's 'Lobgesang,' formed the programme of the Philharmonic Society's concert on December 21. Mendelssohn's beautiful music, with its glowing orchestration, was heard in effective contrast with the austere grandeur of Bach, and the performance of both works under Dr. Cowen's direction was adequate in all respects. The solos were excellently sustained by Miss Perceval Allen, Madame Edna Thornton, Mr. John Harrison, and Mr. Hamilton Earle. In the duet 'I waited for the Lord,' a young local soprano, Miss Edina Thraves, had an opportunity of which she fully availed herself.

An item of unusual interest in the programme of the New Year's concert of the Philharmonic Society, on January 11, was César Franck's symphonic poem 'Les Djinns,' for orchestra and pianoforte. This work of the gifted Belgian, whose writings may be regarded as the centre and fountain of the revival of French music, made a highly favourable impression here, when heard for the first time. The music is weirdly descriptive of the lines of Victor Hugo which serve as its programme. It is full of imagination and colour. In the clever hands of M. Raoul Pugno it goes without saying that the obligato pianoforte part was played with remarkable skill. The eminent French pianist was also heard delightfully in Mozart's Pianoforte concerto in E flat major (K. 271), one feature of which is the interpolated Minuet which strangely occurs in the Finale. Other features of this successful concert included Tchaikovsky's Fantasia 'The Tempest' (Op. 18), and Cowen's cleverly-written Overture 'The Butterfly's Ball.' The chorus sang Berlioz's 'Farewell of the Shepherds,' and Madame Kirkby Lunn was the vocalist.

A gratifying result of the encouragement given to local composers by the Liverpool Church Choir Association, who at their recent festival performed a work recommended by Sir Charles Stanford, viz., Mr. Edward Watson's anthem, 'Sing we, merrily,' is the forthcoming performance of that work by the Philharmonic Society on February 22, for which occasion the composer has written orchestral parts. The compliment thus paid by the premier Society is



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The outstanding feature of the eleventh Classical Concert, on January 18, was M. Raoul Pugno's finished performance of Saint-Saëns's fourth Pianoforte concerto in C minor, in which the distinguished pianist was ably supported by the Scottish Orchestra. The purely orchestral numbers on the programme were Brahms's 'Tragic' overture, Beethoven's eighth Symphony, and a first performance here of Paul Dukas's Scherzo for orchestra, 'L'Apprenti Sorcier.'

During the month quite attractive programmes have been given at the Saturday Popular concerts, among the novelties presented being a selection from Lalo's 'Narmouna,' and Walford Davies's 'Melody' for strings and organ. Among the solo vocalists have been Miss Antonia Dolores and Messrs. William Green and Frederic Austin. Mr. Frederic Siegl, the deputy leader of the Scottish Orchestra, made a highly successful appearance as solo violinist in Vieuxtemps' Ballade and Polonaise for violin and orchestra.

#### LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first two parts of Bach's 'Christmas Oratorio,' given here for the first time, with Mendelssohn's 'Lobgesang,' formed the programme of the Philharmonic Society's concert on December 21. Mendelssohn's beautiful music, with its glowing orchestration, was heard in effective contrast with the austere grandeur of Bach, and the performance of both works under Dr. Cowen's direction was adequate in all respects. The solos were excellently sustained by Miss Perceval Allen, Madame Edna Thornton, Mr. John Harrison, and Mr. Hamilton Earle. In the duet 'I waited for the Lord,' a young local soprano, Miss Edina Thraves, had an opportunity of which she fully availed herself.

An item of unusual interest in the programme of the New Year's concert of the Philharmonic Society, on January 11, was César Franck's symphonic poem 'Les Djinns,' for orchestra and pianoforte. This work of the gifted Belgian, whose writings may be regarded as the centre and fountain of the revival of French music, made a highly favourable impression here, when heard for the first time. The music is weirdly descriptive of the lines of Victor Hugo which serve as its programme. It is full of imagination and colour. In the clever hands of M. Raoul Pugno it goes without saying that the obligato pianoforte part was played with remarkable skill. The eminent French pianist was also heard delightfully in Mozart's Pianoforte concerto in E flat major (K. 271), one feature of which is the interpolated Minuet which strangely occurs in the Finale. Other features of this successful concert included Tchaikovsky's Fantasia 'The Tempest' (Op. 18), and Cowen's cleverly-written Overture 'The Butterfly's Ball.' The chorus sang Berlioz's 'Farewell of the Shepherds,' and Madame Kirkby Lunn was the vocalist.

A gratifying result of the encouragement given to local composers by the Liverpool Church Choir Association, who at their recent festival performed a work recommended by Sir Charles Stanford, viz., Mr. Edward Watson's anthem, 'Sing we, merrily,' is the forthcoming performance of that work by the Philharmonic Society on February 22, for which occasion the composer has written orchestral parts. The compliment thus paid by the premier Society is

all the more noteworthy by reason of a departure from the conservative policy which usually obtains with regard to new works. In the present instance the Society's prompt recognition of local merit is as deserved as it is stimulating to others.

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#### MANCHESTER AND DISTRICT.

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#### YORKSHIRE.

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This is always a barren time for music here, but this year it has been even more so than usual, for, since the customary outbreak of 'Messiahs' just before Christmas, and of pantomime after it, people have been far too busy electioneering to take much interest in music—though the art which 'soothes the savage breast' ought certainly to be of exceptional value at a political crisis. In the last week of the old year the Carl Rosa Company visited Halifax, and gave a programme which deserves record for its enterprise. During the week they produced eight different operas: not only such hackneyed ones as 'Faust,' 'Carmen,' 'Trovatore,' and 'Tannhäuser,' but Nicolai's 'Merry Wives of Windsor,' 'Figaro,' Verdi's 'Forza del Destino,' and 'Tristan'—the last with Madame Gleeson-White in the title-role. Such a record ought not to be so remarkable as it is for a town of over a hundred thousand inhabitants, but in the present haphazard condition of operatic affairs in this country it is worth recording.

On New Year's Day the Leeds Municipal Concert was given up almost entirely to Wagner, the programme including the 'Siegfried' Idyll, the 'Rienzi,' 'Faust' and 'Meistersinger' overtures, and the 'Huldigungsmarsch,' together with Schubert's 'Unfinished' Symphony—music in which the Leeds Symphony Orchestra, under Mr. Fricker's direction, can give a good account of itself. The programme of the Hull Symphony Orchestra on January 5 included a Haydn Symphony and Cowen's piquant 'Language of flowers' suite, as well as some other examples of light orchestral music. Mr. Arthur Wallerstein conducted on this occasion, as at the concert on January 19, when Beethoven's second Symphony, the 'Finlandia' of Sibelius, and a Suite from Rubinstein's 'Feramors' formed the programme.

At the Bradford Subscription Concert on January 14, Miss Marie Hall was among the artists who took part in a programme which, if 'miscellaneous,' was not in any respect inartistic. The pianist was the youthful Lengyel von Bagota, whose advance in his art, symbolised by his promotion to trousers, was shown in a really artistic performance of pieces as exacting as Bach's Chromatic Fantasia and Fugue, and Chopin's F minor Fantasia. M. Gerardy's perfect art was displayed in Boellmann's Symphonic Variations for the violoncello, and the vocalist was Miss Agnes Christa. At the Leeds Musical Evening on January 11, Mr. Edgar Haddock, one of the concert-givers, was the violinist, and, with Mr. Sigmund Oppenheim as pianist, set a good example by giving a Beethoven violin sonata other than the 'Kreutzer'—the beautiful work in G (Op. 30). On January 19 one of the excellent chamber concerts of the Rasch String Quartet took place at Leeds. Beethoven's late Quartet in B flat (Op. 130), the unfinished quartet of Grieg, and that curious conceit, the set of variations on a Volkslied by ten different Russian composers, forming the programme.

#### Foreign Notes.

##### ANTWERP.

At the French Theatre the first performance of Henri Fevrier's opera founded on Maeterlinck's 'Monna Vanna' took place with great success before a crowded audience. At the same place Charpentier's 'Louise' was also recently revived. The Flemish Theatre produced a new opera, 'Rosemarijntje,' by A. van Oosten, to the libretto of R. Verhulst.

##### BARCELONA.

Wagner's 'Tristan und Isolde' opened the season at the Liceo Theatre with great success. The work was conducted by Herr Franz Beidler, and the title-parts were in the hands of Señor Vinas and Señora Gagliardi.

##### BARMEN.

The Allgemeiner Konzertverein gave Handel's seldom-heard 'Belshazzar' in a new and effective version by Musikdirektor C. Hopfe. The work, which was excellently performed, created a deep impression. Of the soloists

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#### YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

This is always a barren time for music here, but this year it has been even more so than usual, for, since the customary outbreak of 'Messiahs' just before Christmas, and of pantomime after it, people have been far too busy electioneering to take much interest in music—though the art which 'soothes the savage breast' ought certainly to be of exceptional value at a political crisis. In the last week of the old year the Carl Rosa Company visited Halifax, and gave a programme which deserves record for its enterprise. During the week they produced eight different operas: not only such hackneyed ones as 'Faust,' 'Carmen,' 'Trovatore,' and 'Tannhäuser,' but Nicolai's 'Merry Wives of Windsor,' 'Figaro,' Verdi's 'Forza del Destino,' and 'Tristan'—the last with Madame Gleeson-White in the title-role. Such a record ought not to be so remarkable as it is for a town of over a hundred thousand inhabitants, but in the present haphazard condition of operatic affairs in this country it is worth recording.

On New Year's Day the Leeds Municipal Concert was given up almost entirely to Wagner, the programme including the 'Siegfried' Idyll, the 'Rienzi,' 'Faust' and 'Meistersinger' overtures, and the 'Huldigungsmarsch,' together with Schubert's 'Unfinished' Symphony—music in which the Leeds Symphony Orchestra, under Mr. Fricker's direction, can give a good account of itself. The programme of the Hull Symphony Orchestra on January 5 included a Haydn Symphony and Cowen's piquant 'Language of flowers' suite, as well as some other examples of light orchestral music. Mr. Arthur Wallerstein conducted on this occasion, as at the concert on January 19, when Beethoven's second Symphony, the 'Finlandia' of Sibelius, and a Suite from Rubinstein's 'Feramors' formed the programme.

At the Bradford Subscription Concert on January 14, Miss Marie Hall was among the artists who took part in a programme which, if 'miscellaneous,' was not in any respect inartistic. The pianist was the youthful Lengyel von Bagota, whose advance in his art, symbolised by his promotion to trousers, was shown in a really artistic performance of pieces as exacting as Bach's Chromatic Fantasia and Fugue, and Chopin's F minor Fantasia. M. Gerardy's perfect art was displayed in Boellmann's Symphonic Variations for the violoncello, and the vocalist was Miss Agnes Christa. At the Leeds Musical Evening on January 11, Mr. Edgar Haddock, one of the concert-givers, was the violinist, and, with Mr. Sigmund Oppenheim as pianist, set a good example by giving a Beethoven violin sonata other than the 'Kreutzer'—the beautiful work in G (Op. 30). On January 19 one of the excellent chamber concerts of the Rasch String Quartet took place at Leeds. Beethoven's late Quartet in B flat (Op. 130), the unfinished quartet of Grieg, and that curious conceit, the set of variations on a Volkslied by ten different Russian composers, forming the programme.

#### Foreign Notes.

##### ANTWERP.

At the French Theatre the first performance of Henri Fevrier's opera founded on Maeterlinck's 'Monna Vanna' took place with great success before a crowded audience. At the same place Charpentier's 'Louise' was also recently revived. The Flemish Theatre produced a new opera, 'Rosemarijntje,' by A. van Oosten, to the libretto of R. Verhulst.

##### BARCELONA.

Wagner's 'Tristan und Isolde' opened the season at the Liceo Theatre with great success. The work was conducted by Herr Franz Beidler, and the title-parts were in the hands of Señor Vinas and Señora Gagliardi.

##### BARMEN.

The Allgemeiner Konzertverein gave Handel's seldom-heard 'Belshazzar' in a new and effective version by Musikdirektor C. Hopfe. The work, which was excellently performed, created a deep impression. Of the soloists

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O hearken Thou .. .. .	A. Sullivan	1½d.
O Jesu! Victim blest .. .. .	J. B. Powell	3d.
*O Lamb of God .. .. .	J. Barnby	3d.
*O Lamb of God .. .. .	G. E. Lake	1½d.
*O Lord, correct me .. .. .	J. Coward	1½d.
O Lord, give ear .. .. .	W. H. Cummings	1½d.
O Lord, God, Thou strength .. .. .	J. Goss	1½d.
O Lord, look down .. .. .	J. B. Battisford	3d.
*O Lord, my God .. .. .	C. Malan and S. S. Wesley, each	1½d.
O Lord, rebuke me not .. .. .	H. Lahee	3d.
O most merciful .. .. .	J. W. Elliott	3d.
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O saving Victim .. .. .	Ch. Gounod	4d.
*O saving Victim .. .. .	F. Koenig	1½d.
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*O saving Victim .. .. .	B. Tours	1½d.
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*O Saviour of the world .. .. .	Harold Moore	3d.
*O Saviour of the world (A.T.T.B.) .. .. .	J. V. Roberts	3d.
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Out of the deep .. .. .	Mozart	1½d.
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O ye that love the Lord .. .. .	F. A. W. Docker and G. J. Elvey, ea.	3d.
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*Remember now Thy Creator .. .. .	T. A. Walmisley	4d.
*Remember, O Lord .. .. .	J. B. Calkin	1½d.
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*Seek ye the Lord .. .. .	J. V. Roberts	3d.
*Seek ye the Lord .. .. .	J. V. Roberts	3d.
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Spare us, Lord, most holy .. .. .	T. Attwood and B. Rogers, each	1½d.
*Teach me, O Lord .. .. .	Spohr and W. H. Gladstone, each	1½d.
Teach me Thy way .. .. .	F. E. Gladstone	3d.
The Lord is full of compassion .. .. .	W. H. Cummings	1½d.
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Try me, O God .. .. .	C. Wood	1½d.
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*Turn Thy face from my sins .. .. .	A. Sullivan, each	1½d.
*Turn Thy face from my sins .. .. .	C. Steggall	4d.
Turn ye even to Me (Render your heart) .. .. .	A. E. Godfrey	1½d.
Unto Thee have I cried .. .. .	G. J. Elvey	3d.
Wash me thoroughly .. .. .	S. S. Wesley	3d.
Watch ye and pray .. .. .	G. R. Vicars	3d.
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Whom the Lord owest .. .. .	C. Macpherson	3d.
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O God, Whose nature .. .. .	A. Gray	3d.
O have mercy .. .. .	H. Leslie	1½d.
O hearken Thou .. .. .	A. Sullivan	1½d.
O Jesu! Victim blest .. .. .	J. B. Powell	3d.
*O Lamb of God .. .. .	J. Barnby	3d.
*O Lamb of God .. .. .	G. E. Lake	1½d.
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O Lord, look down .. .. .	J. B. Battisford	3d.
*O Lord, my God .. .. .	C. Malan and S. S. Wesley, each	1½d.
O Lord, rebuke me not .. .. .	H. Lahee	3d.
O most merciful .. .. .	J. W. Elliott	3d.
O saving Victim .. .. .	W. A. C. Cruickshank and Rossini, each	3d.
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O ye that love the Lord .. .. .	F. A. W. Docker and G. J. Elvey, ea.	3d.
O ye that love the Lord .. .. .	J. W. Elliott	1½d.
O ye that love the Lord .. .. .	H. W. Wareing	3d.
Ponder my words, O Lord .. .. .	A. D. Culley	1½d.
Put me not to rebuke, O Lord .. .. .	J. W. Croft	3d.
*Remember not, Lord .. .. .	H. Purcell	3d.
*Remember now Thy Creator .. .. .	T. A. Walmisley	4d.
*Remember, O Lord .. .. .	J. B. Calkin	1½d.
*Render your heart .. .. .	J. Clippindale	3d.
*Render your heart .. .. .	A. E. Godfrey	4d.
*Render your heart (Turn ye even to Me) .. .. .	C. S. Jekyll	1½d.
Save me, O God .. .. .	C. Bradley	1½d.
*Seek ye the Lord .. .. .	H. Kinsey	3d.
*Seek ye the Lord .. .. .	J. V. Roberts	3d.
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Spare us, Lord, most holy .. .. .	T. Attwood and B. Rogers, each	1½d.
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*The path of the just .. .. .	Ch. Gounod	4d.
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The sacrifice of God .. .. .	H. Blair	1½d.
The sacrifices of God .. .. .	H. Blair	1½d.
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The Story of the Cross .. .. .	H. Elliott Button	2d.
Think not that they are blest alone .. .. .	F. Brandeis	3d.
*Through peace to light .. .. .	J. H. Roberts	3d.
Thus saith the Lord .. .. .	G. M. Garrett	6d.
Try me, O God (A.T.T.B.) .. .. .	A. D. Culley	2d.
Try me, O God .. .. .	C. Wood	1½d.
Turbarum voces (Jesus of Nazareth) .. .. .	G. Byrd	1½d.
Turn Thee again, O Lord .. .. .	T. Attwood and A. Sullivan, each	1½d.
*Turn Thy face from my sins .. .. .	C. Steggall	4d.
Turn ye even to Me (Render your heart) .. .. .	A. E. Godfrey	1½d.
Unto Thee have I cried .. .. .	G. J. Elvey	3d.
Wash me thoroughly .. .. .	S. S. Wesley	3d.
Watch ye and pray .. .. .	G. R. Vicars	3d.
*Weary of earth .. .. .	Ferris Torer	1½d.
*Weary of earth .. .. .	E. Vine Hall	3d.
Whom the Lord owest .. .. .	C. Macpherson	3d.
Why art thou so vexed .. .. .	C. Macpherson	3d.
Word of God Incarnate .. .. .	Ch. Gounod	3d.
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FOR  
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WITH

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WITH

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